

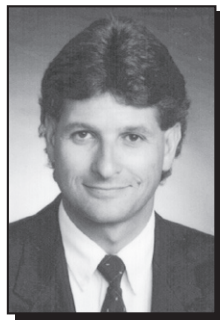
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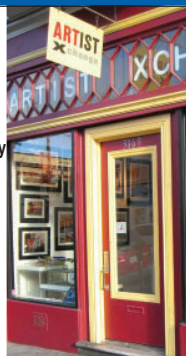
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# Attorney General Brown: End the SF 8 Prosecution! Drop the Charges against Francisco Torres!

The failed, costly and unethical prosecution of the San Francisco 8 must end. For the last six years, prosecution of this case has ripped respected elders from their families and from their service to their communities.

Previous attempts to prosecute this case in the 1970s were dismissed when it was revealed that so-called “confessions” were the product of torture by the New Orleans police department.

Although this is a California state and not a county prosecution, the cost of the case, which is in the millions, is being borne by the City and County of San Francisco at the precise moment when vital services are being cut back.

After all these years, the results of this prosecution show the weakness of the state’s case and the unjust nature of the charges:

On July 6, your office was forced to drop all charges against four of the SF 8 (Ray Boudreaux, Richard Brown, Hank Jones and Harold Taylor) acknowledging that you had “insufficient evidence” to prosecute them.

Your office had already been forced to drop charges against a fifth member of the SF 8, Richard O’Neal, a year earlier.

Your office offered pleas to Herman Bell and Jalil Muntaqim for lesser charges in exchange for probation and time served.

Mr. Torres is now the only remaining SF 8 defendant. Your office also offered him probation and time served in

exchange for a plea to a lesser charge. He refused your offer, and maintains his innocence. Mr. Torres is a Vietnam veteran and a former member of the Black Panther Party. He was born in Puerto Rico and raised in New York City. Mr. Torres is a respected elder, community activist, and mentor for youth. He is a husband, a father, and a grandfather.

Enough is enough! The continued prosecution of this discredited case based on torture is unconscionable.

We urge you, Attorney General Brown, to drop all charges against Francisco Torres and end the prosecution of the SF 8.



*The SF 8 (l to r): Francisco Torres, Ray Boudreaux, Richard O’Neal, Harold Taylor, Richard Brown, Hank Jones. Not pictured: Herman Bell and Jalil Muntaqim.*

**Signers of the Open Letter** (partial list; individuals’ organizations are listed for identification purposes only): **Rev. Dr. Desmond Mpilo Tutu**, 1984 Nobel peace laureate • **Cynthia McKinney**, former GA congresswoman & 2008 Green Party presidential candidate • **Danny Glover**, award-winning actor • **Cindy Sheehan**, peace activist & 2008 congressional candidate • **Jahahara Amen-RA Alkebulan-Maat**, past chair, Nat’l Coalition of Blacks for Reparations in America • **All African People’s Revolutionary Party** • **All of Us or None** • **Max Anderson**, Berkeley City Council • **ANSWER Coalition** • **Asian Prisoners Support Committee** • **John Avalos**, SF Board of Supervisors • **Ellen Barry**, 1998 MacArthur fellow • **China Brotsky**, sr. v.p., Tides Foundation • **Rev. Lea D. 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9.30.2009

No number of part-time bloggers and citizen journalists will ever be able to perform the watchdog role of a fully-staffed newspaper.

EDITOR'S NOTES

By Tim Redmond  
tredmond@sfbg.com

We were talking at dinner the other night about how — *how?* — Barack Obama, who is so good at communicating to the voters, who has a chief of staff with world-class political savvy and some of the best advisors in the business, who has from the start exuded this aura of competence ... managed to get so badly rolled in the health-care debate.

One of my friends, who has a background in business and finance, suggested that the president could have gone to the Republicans with a grand deal — in exchange for accepting some major changes in the health-care system, including dings for big pharma and health insurance companies, the Democrats would accept tort reform in the medical malpractice arena, sticking it to their traditional friends the trial lawyers. A few national opinion columnists have suggested the same thing.

Then we heard the argument that Obama shouldn't have let Congress set the terms of engagement, that he should have presented a specific plan of his own, or at least the basic outlines of a plan, and pushed for it. Or maybe he should have just accepted the fact that the Republicans would never go for anything he wanted and given up on bipartisanship from the start.

But all that misses an essential fact: there is still a climate of hostility toward government in this country, and the insurance industry is expert at using right-wing populist sentiment for its own political ends. Once the discussion was about the government deciding whether to kill grandma, the whole thing was in the shitter.

It didn't have to be that way. Suppose Obama had started off by accepting that populist anger and then did what the likes of ol' Huey Long used to do — turn it against not just the government, but big business? What if he'd started on day one saying that the issue wasn't health care reform, it was insurance

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

**LANGUAGE IS A VIRUS**

AN OCCASIONAL LOOK AT THE WAYS IN WHICH STUPID IDEAS INFECT POLITICAL DISCOURSE

THIS WEEK: A REAL-LIFE CASE STUDY!

1. TOWN HALL/TEA PARTY PROTESTERS CARRY SIGNS PROMINENTLY EQUATING OBAMA WITH HITLER.

REASONED PUBLIC DEBATE IS THE FOUNDATION UPON WHICH OUR DEMOCRACY RESTS!

HEIL OBAMA

I QUITE CONCUR!

Fascist

2. DEMOCRATIC POLITICIAN REFERENCES THIS WIDELY-ACKNOWLEDGED FACT.

"AND THEY'RE ATTENDING TOWN HALL RALLIES WITH THESE NAZI SYMBOLS..."

3. DEMAGOGUES WITH MICROPHONES DELIBERATELY MISCONSTRUE POLITICIAN'S REMARK.

YOU SHOULD BE OUTRAGED! NANCY PELOSI THINKS YOU'RE ALL A BUNCH OF NAZIS MARCHING AROUND WITH SWASTIKAS!

HERE'S AN OUT-OF-CONTEXT SOUND BITE TO PROVE IT!

4. DELIBERATELY MISCONSTRUED REMARK IS QUICKLY ADDED TO THE GRAND MYTHOLOGY OF RIGHT-WING VICTIMHOOD.

I CAN'T BELIEVE AN ELECTED REPRESENTATIVE WOULD SO CALLOUSLY REFER TO AMERICAN CITIZENS WITH WHOM SHE DISAGREES AS NAZIS!

HOW CAN WE POSSIBLY PURSUE A REASONED PUBLIC DEBATE IN THE FACE OF SUCH SLANDER?

5. PROTESTERS CONTINUE TO EQUATE OBAMA WITH HITLER.

LOOK! THERE'S A SWASTIKA! RIGHT THERE ON YOUR SIGN!

ARE YOU CALLING US NAZIS? HEY EVERYBODY--THE PENGUIN THINKS WE'RE NAZIS!

HEIL OBAMA

WILL THE NAME-CALLING NEVER CEASE?

TOM TOMORROW

How an online newspaper can succeed

**EDITORIAL** Dave Iverson, host of KQED's Friday Forum show, introduced the Sept. 25 program with a pretty obvious comment: "Conversations about the future of journalism, and newspapers in particular, are rarely optimistic affairs." He went on to describe the new effort by Warren Hellman, KQED, and the UC Berkeley journalism school to create a new media outlet in San Francisco (a story that broke first in the Guardian's politics blog).

The guests, including Neil Henry, dean of the j-school; Carl Hall, the former San Francisco Chronicle reporter; and Jeff Clarke, president of KQED; talked in vague platitudes about the big new plans — and then spent much of the time defending and lauding the Chronicle, which one guest called "a great paper."

But that's not how the callers saw it — and not how much of the Bay Area perceives San Francisco's major daily newspaper. And therein is a critical lesson for the new journalistic effort.

For the record: we would hate to see the San Francisco Chronicle fail. A daily newspaper plays a crucial role in urban life, politics, and society. No number of part-time bloggers and citizen journalists will ever be able to perform the watchdog role of a fully-staffed newspaper.

And we welcome the new effort by Hellman and his crew. With the dramatic decline in the Chron's fortunes, there's less and less coverage of crucial news in the city, and an aggressive new outlet could be very good news for San Francisco.

But the people who manage the new venture need to understand that the problems the Chronicle faces are not entirely due to the economy and changes in the newspaper business. Frankly, the Chron has consistently spurned, ignored, trivialized, and sought to discredit the entire progressive movement and a wide range of progressive issues. It's been a conservative newspaper in one of the nation's most liberal cities. It's been a cautious publication, wary of serious challenges to the city's power

structure. There's not a single liberal or progressive columnist at the paper. Opinion writers like C.W. Nevius seem to disdain everything about San Francisco and urban life in general. The political coverage tends to treat the left as something to be mocked. There's no real labor reporting any more, no aggressive consumer reporting, little pursuit of big structural corruption issues.

It's little wonder then that a significant percentage of San Franciscans (in particular, younger people) see no reason whatsoever to pick up the San Francisco Chronicle. And KQED (which gets big donations from some of the city's biggest corporations and the social and political elite) is hardly the voice of young, progressive San Francisco. (Pacific Gas and Electric Co., for example, is one of the greatest corporate criminals in San Francisco history — and also a major KQED donor.)

As one local media observer told us, this new Web-based publication "can't just be about getting the old

CONTINUES ON PAGE 6 »

LETTERS

BEDBUG HORRORS

The bedbug story was great ("Bedbugs attack," 9/16/09). I have had the bedbugs for the last three months (feels like three years). Haven't slept through the night once. Diatomaceous earth works great, but they have to walk through it to be effective.

The SRO where I live seems to think that throwing away the tenants' property will do the trick, so into the street container it goes — and then the homeless or other folks who don't mind taking things out of the garbage take it, and the bedbugs are off on a new adventure.

I wish my worst enemy a life without bedbugs.

Catharina van Hoek  
San Francisco

SLEEP-TRANSMITTED DISEASES

Bedbugs are nightmare creatures. My friend got them from his neighbor and then gave them to another three people. They are like STD's — Sleep Transmitted Diseases! Sleep over at someone's house, maybe you get them. Victorians have a quadrillion hiding places.

Living in close quarters and owning lots of stuff and clothes might be *soooo* 2005. Time to lighten the load; it's green to own five sets of clothes that you wash all time now. Sorry Macy's.

Genomik  
From sfbg.com

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## EDITOR'S NOTES

CONT>>

company reform, pointed directly to the villains here — the big, rich, Wall Street-backed New York insurance giants — and asked whether you wanted not bureaucrats but high-roller greedheads in fancy shoes deciding that grandma had to die?

Play the outsider here — Obama's never had much dealing with the big insurance folks. Force the likes of Max Baucus (D-Mont.) into a corner. Make the plutocrats — and, yes, their captive Washington pawns — the target of that populist anger. It's like his line on the banks — I don't want to take them over, but the folks in charge have screwed up so badly that I have to.

Sun Tzu, the great Chinese general and philosopher, always said that the winner in a battle is not the one with the superior army, but the one who chooses the battlefield. Obama chose wrong here, and even all the power of the presidency and solid majorities in both houses might not be enough to turn it around. **SFBG**

## ONLINE

CONT>>

band back together for another tour."

If a new online city newspaper is going to succeed, it's going to have to take San Francisco — with all its diverse communities — seriously. It's going to have to be willing to offend the big-business power structure. It's going to need a strong, independent, editorial voice that includes, rather than marginalizes, the progressive point of view. And it's going to have to attract writers who are interested in communicating to a generation that has abandoned the *Chron*.

That means Hellman and the gang have to hire a respected editor — and vow not to interfere if the stories and editorials don't support the agendas of the members of the nonprofit board.

The nonprofit model is tricky for newspapers: foundations and big donors have their own interests, and they often want the organizations they bestow their largesse upon to behave in ways that are antithetical to good journalism. If this new group can make it work (and produce a locally-operated product — unlike the *Chron*, which is owned by Hearst Corporation in New York) we're all for it. But a new model of journalism in San Francisco will require more than a new publishing technology. That's going to be the hardest part. **SFBG**

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Wilbur Storey, statement of the aims  
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### FEATURED SHOW



**ALEX CUBA**  
10/3 THE NEW PARISH

### THIS WEEK

**LADYHAWKE**  
9/30 Fillmore



**KYLIE MINOGUE**  
9/30 & 10/1 Fox Theater

**MASON JENNINGS**  
10/30 Great American Music Hall

**JINX JONES & THE KINGTONES**  
9/30 Pier 23

**DAVID BAZAN**  
10/1 The Independent

**DATAROCK**  
10/1 Slim's

**OKKERVIL RIVER**  
10/3 Speedway Meadow

**NEKO CASE**  
**DR. DOG**  
10/4 Speedway Meadow



**JOHN DOE & THE SADIES**  
10/4 Annie's Social Club

**NEW MODEL ARMY**  
10/4 DNA Lounge

**FEVER RAY**  
10/5 Regency Ballroom

**BILLY BRAGG**  
10/5-6 Great American Music Hall

**GEMA**  
10/6 Elbo Room

**PEOPLE UNDER THE STAIRS**  
10/7 Slim's

**ANDREW W.K.**  
10/7 Swedish American Hall

**MUMLERS**



10/7 Hemlock

**STARFUCKER**  
10/7 Bottom of the Hill

**TEENAGE JESUS AND THE JERKS**  
10/8 Slim's

**FLO RIDA**  
10/12 Warfield Theatre

**BURMESE**  
10/12 Elbo Room

**SUNNY DAY REAL ESTATE**  
10/13 Fillmore



**KID CONGO & THE PINK MONKEYBIRDS**  
10/13 Hemlock

**THEE VICARS**  
10/14 Elbo Room

**THE ENGLISH BEAT**  
10/15 The Uptown

**BRASS MENAZERI FISHTANK ENSEMBLE**  
10/16 Cafe du Nord



**THE INTELLIGENCE**  
10/16 Elbo Room

**THE JESUS LIZARD**  
10/17 Fillmore

**JAY REATARD**  
10/19 Great American Music Hall

**NODZZZ**  
10/20 Hemlock



**ECHO & THE BUNNYMEN**  
10/22 Fox Theater

**PET SHOP BOYS**  
10/22-23 Warfield Theatre

**GIRL IN A COMA**  
10/23 Cafe du Nord

**BOYS LIKE GIRLS**  
10/23 Warfield Theatre

**THE SOUNDS**  
10/24 Warfield Theatre

**MIKA**  
10/24 Fox Theater

**ORIXA & KAPAKAHI**  
10/24 Elbo Room

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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS

## The inside outsider

Why does a private contractor have a free city office space and inside access to top officials who keep extending his contracts?

By Saadia Malik  
news@sfbg.com

A private-sector engineering and construction consultant has worked for years out of the San Francisco Department of Public Works (DPW) offices for free, using public resources and having inside access to top department officials, a status gained through a questionable competitive bidding process, a *Guardian* investigation has revealed.

Andrew Petreas, senior project manager for Environmental and Construction Solutions, Inc. (ECS), which has done contract work for DPW since 2004, has a city e-mail address. Petreas and his assistant both work on the fourth floor of DPW's Bureau of Construction Management (BCM) building on Mission Street, in close proximity to bureau manager Donald Eng.

According to documents obtained by the *Guardian* earlier this year, ECS is providing construction and consultation services for various DPW projects, including repairs to the building where he works, trying to bring it in line with the city's Green Building Ordinance, a project that is still going three months after its scheduled completion date of June 2009.

Because of the city's competitive bidding process for using outside consultants on DPW projects — such as construction, repairs, and construction management on all city-owned

buildings and maintenance of city streets and sewers — Petreas' inside access raises questions of fairness among competing bidders and could pose a conflict of interest. DPW officials confirm the working arrangement, but deny that there's anything improper about it.

DPW spokesperson Christine Falvey told us that Petreas' occupancy is necessary to "improve the flow of communication between staff and consultants" and "deliver the project more efficiently." She also said Petreas will vacate the premises once his contract has expired. But insider sources and department documents indicate that Petreas has been in the department for many years, beginning as an employee under Don Todd Associates, which first began consulting for DPW in the early 1990s. And because of questionable contract extensions, there seems to be no end in sight for the department's relationship with Petreas or his great deal on office space.

No other contractor appears to receive this kind of advantage, and all are subject to the same competitive bidding process for obtaining contracts. City Attorney's Office spokesperson Matt Dorsey told the *Guardian* that "it makes sense in some cases to co-locate," but he couldn't provide specific guidelines that regulate such arrangements.

When the *Guardian* requested all correspondence directed to and from Petreas' city e-mail account, we

were given e-mails dating only as far back as July 2008. We were further stonewalled by DPW when we asked how long Petreas has had a working relationship with the department.

Frank Lee, executive assistant to the director of the DPW, told us via e-mail: "I do not know the exact length of time that Andrew has worked for our department, but the e-mails that were forwarded to you were the only e-mails that we currently possess." He further told us that five e-mails were withheld in accordance to California Evidence Code Section 1152, which essentially states that public records can be withheld if it contains information about a money dispute between the city and a contractor. Lee would not say if the disputing contractor was Petreas or his firm, but did tell us that the matter is in litigation and the content is about "litigation strategies."

Earlier this year, ECS completed work on the department's Materials Testing Lab, a project that initially began in March 2008 with a two-month timeline, but was given a 15-month extension. The firm also has been contracted to train DPW staff to estimate the cost of DPW projects, a contract worth \$102,000, which is just below the \$114,000 threshold for inviting competing bidders.

The documents also show that in the 2007-08 fiscal year, the department funneled additional money to ECS on top of its initial contract amount for "multidisciplinary



The Department of Public Works has given consultant Andrew Petreas free office space at 1680 Mission St. for years.

GUARDIAN PHOTO BY BEN HOPFER

construction management services" — essentially retainer services — when other contractors on retainer had not yet fulfilled their contracted amount. ECS received an additional \$500,000 on top of its contracted \$1 million when the other contracted consultants (AGS, Inc., CPM/TMI Joint Venture, and PGH Wong Engineering, Inc.) had spent less than 50 percent of its \$1 million contracted amount.

It's not that ECS is better qualified or cheaper than these other private consultants. Consulting firms

for the four open retainer slots are selected by the city's Human Rights Commission for a two-year period through a competitive request for proposals (RFP) bidding process. For the last two periods, the commission ranked ECS in third place; before that, it came in second, but got a contract anyway.

Yet Petreas continues to be the only consultant who enjoys city e-mail privileges, not to mention a rent-free, roomy office in the city-owned building, with a view from the

CONTINUES ON PAGE 10 »

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No other contractor appears to receive this kind of advantage, and all are subject to the same competitive bidding process for obtaining contracts.

## ALERTS

By Paula Connelly  
alerts@sfbg.com

WEDNESDAY, SEPT. 30

**Protest budget cuts**  
Protest state budget cuts that are hitting women and children the hardest and demand a budget strategy that taxes corporations and the rich instead at *Feminists Against Cuts Especially in Tough Times* (FACE ITT), a rally sponsored by Radical Women. Men are strongly encouraged to join in.  
5:30 p.m., free  
California State Building  
455 Golden Gate, SF  
(415) 864-1278

**Surfers against mountaintop removal**  
Help raise funds and awareness for Climate Ground Zero, a group fighting mountaintop-removal coal mining in Appalachia at this party featuring DJ Paul, speakers from Appalachia, video of anti-MTR struggles, and a raffle for a surfboard and movie passes. A portion of the bar sales and tips will be donated.  
8 p.m., free  
Riptide  
3639 Taraval, SF  
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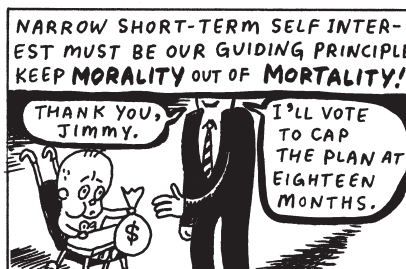
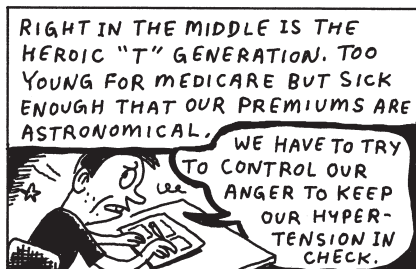
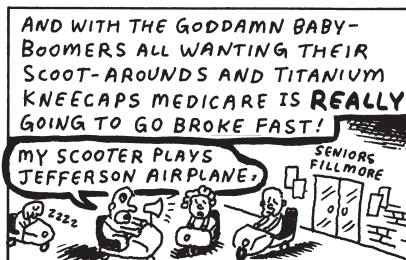
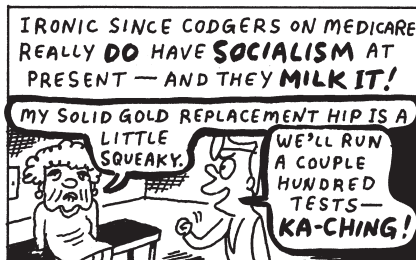
THURSDAY, OCT. 01

**Weigh in on streetscape**  
See the art concepts created by the three finalists selected to give proposals for public art at the intersection of Church and Duboce streets. Opinions will be shared with the selection panel before the final proposal is chosen.  
9 a.m.-5 p.m., free  
Harvey Milk Recreation Center  
50 Scott, SF  
(415) 252-2590

**Lunch with the Banned**  
Celebrate your freedom to choose what you read at this reading of banned books featuring performances by Ben Fong-Torres, Kathi Kaman Goldmark, Jack Boulware, and more.  
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BY LLOYD DANGLE



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### Poetry of Protest

Join your local arts community to hear local poets present work focused on the realities of war and the current state of America's healthcare system. Soul, Katy Stuck, Bob Randolph, and the Chairman read with an open mic to follow.  
7 p.m., free  
Café Mediterranean  
2475 Telegraph, Berk.  
(510) 549-1128

### Faces of Death Row

See the human face of death row at the opening reception for an exhibition of paintings by Kevin Cooper, James Anderson,

and Eddie Vargas. Two of the men are on death row, while the third is serving a life sentence. Presented by the Campaign to End the Death Penalty and Art for a Democratic Society.  
7 p.m., free  
Rock Paper Scissors Gallery  
2278 Telegraph, Oakl.  
(510) 589-6820

SATURDAY, OCT. 03

### World Veg Fest

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Remembering Don Fisher and William Safire, UC walkout, Hellman's new media



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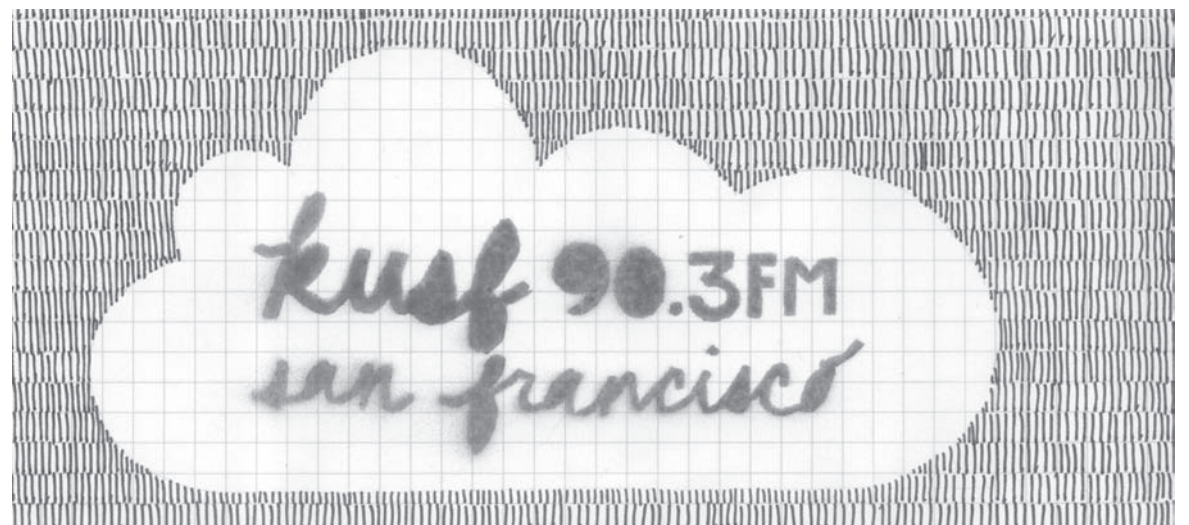
### NOISE

Quijeremá, Jesse Fuller, Billie Joe Armstrong interview, Asthmatic Kitty



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**I think a lot of people have to watch their wallets and sort of watch their congress people. We've been sort of forced into a situation where you can't be apathetic – so that's the way I kind of feel... We've become ... paranoid – and have to watch our backs a little bit.**

– from “Americana: More from Green Day's Billie Joe Armstrong and ‘American Idiot,’ the musical” by Kimberly Chun, posted on the Noise blo

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## Contractor CONT>>

fourth floor. But if fairness among competing private contractors is an issue, the other contenders aren't complaining, perhaps out of fear of not being awarded future contracts by DPW or other city agencies.

When asked whether the RFP process was even-handed and if Petreas' insider status gives him an advantage, Jack Wang, principal engineer for AGS, Inc., hesitated to speak with us, saying that he didn't want to get in trouble and that he “can't comment on undue influence.” He also told us that Petreas' augmented contract amount and time extensions were “not enough for me to be alarmed about.” He later added that “the industry is small. It's very competitive.”

When the *Guardian* took a look at all contract agreements between the department and ECS, as well as with Don Todd Associates, we discovered an employment gap that coincided with public scrutiny of the arrangement. Shortly after a September 1999 article by Peter Byrne (“It Ate City Hall”) in *SF Weekly* reporting that Don Todd Associates had been paid \$6 million over the course of nine years, some of it in apparent violation of city policies, its contract agreement ended and was never renewed or extended. But Petreas reemerged in 2004 under ECS, where he and his wife are the current owners.

The department offered no explanation for Petreas' ongoing good fortune or his relationship with Eng, who did not return calls from the *Guardian*. Instead it diverted inquiries to public information officers. Several attempts were made to contact Petreas and other ECS representatives, but our calls were not returned.

So is it fair to say that there are no guidelines or oversight for the length of time a private consultant may provide services to the city and that it is wholly up to the discretion of the department manager? When we brought up this opportunity for cronyism and corruption — a big loophole in city labor law — to Deputy City Controller Monique Zmuda, she told us that “there's no prohibition on the city contracting with one entity for a long time.”

Earlier this year, ECS completed yet another round of contract negotiations with the city and signed a new master agreement for multidisciplinary services for the next five years, in which it will be paid out \$1 million for as-needed services. **SFBG**

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# Censored!

The top 10 stories *not* brought to you by mainstream news media in 2008 and 2009

By Rebecca Bowe  
news@sfbg.com

Peter Phillips, director of Project Censored for 13 years, says he's finished with reform. It's impossible, he said in a recent interview, to try to get major news media outlets to deliver relevant news stories that serve to strengthen democracy.

"I really think we're beyond reforming corporate media," said Phillips, a professor of sociology at Sonoma State University and director of Project Censored. "We're not going to break up these huge conglomerates. We're just going to make them irrelevant."

Every year since 1976, Project Censored has spotlighted the 25 most significant news stories that were largely ignored or misrepresented by the mainstream press. Now the group is expanding its mission — to promote alternative news sources. But it continues to report the biggest national and international stories that the major media ignored.

The term "censored" doesn't mean some government agent stood over newsrooms with a rubber stamp and forbid the publication of the news, or even that the information was completely out of the public eye. The stories Project Censored highlights may have run in one or two news outlets, but didn't get the type of attention they deserved.

The project staff begins by sifting through hundreds of stories nominated by individuals at Sonoma State, where the project is based, as well as 30 affiliated universities all over the country.

Articles are verified, fact-checked, and selected by a team of students, faculty, and evaluators from the wider community, then sent to a panel of national judges to be ranked. The end product is a book, co-edited this year by Phillips and associate director Mickey Huff, that summarizes the top stories, provides in-depth media analysis, and includes resources for readers who are hungry for more substantive reporting.

Project Censored doesn't just expose gaping holes in the news brought to you by the likes of Fox, CNN, or *USA Today* — it also shines a light on less prominent

but more incisive alternative-media sources serving up in-depth investigations and watchdog reports.

Phillips is stepping down this year as director of Project Censored and turning his attention to a new endeavor called Media Freedom International. The organization will tap academic affiliates from around the world to verify the content put out by independent news outlets as a way to facilitate trust in these lesser-known sources. "The biggest question I got asked for 13 years was, who do you trust?" he explained. "So we've really made an effort in the last three years to try to address that question, in a very open way, in a very honest way, and say, these are [the sources] who we can trust."

Benjamin Frymer, a sociology professor at Sonoma State who is stepping into the role of Project Censored director, says he believes the time is ripe for this kind of push. "The actual amount of time people spend reading online is increasing," Frymer pointed out. "It's not as if people are just cynically rejecting media — they're reaching out for alternative sources. Project Censored wants to get involved in making those sources visible."

The Project Censored book this year uses the term "truth emergency."

"We call it an emergency because it's a democratic emergency," Huff asserted. In this media climate, "we're awash in a sea of information," he said. "But we have a paucity of understanding about what the truth is."

The top 25 Project Censored stories of 2008-09 highlight the same theme that Phillips and Huff say has triggered the downslide of mainstream media: the overwhelming influence of powerful, profit-driven interests. The No. 1 story details the financial sector's hefty campaign contributions to key members of Congress leading up to the financial crisis, which coincided with a weakening of federal banking regulations. Another story points out that in even in the financial tumult following the economic downturn, special interests spent more money on Washington lobbyists than ever before.

Here's this year's list.

## 1. CONGRESS SELLS OUT TO WALL STREET

The total tab for the Wall Street bailout, including money spent and promised by the U.S. government, works out to an estimated \$42,000 for every man, woman, and child, according to *American Casino*, a documentary about sub prime lending and the financial meltdown. The predatory lending free-for-all, the emergency pumping of taxpayer dollars to prop up mega banks, and the lavish bonuses handed out to Wall Street executives in the aftermath are all issues that have dominated news headlines.

But another twist in the story received scant attention from the mainstream news media: the unsettling combination of lax oversight from national politicians with high-dollar campaign contributions from financial players.

"The worldwide economic meltdown and the bailout that followed were together a kind of revolution, a coup d'état," Matt Taibbi wrote in "The Big Takeover," a March 2009 *Rolling Stone* article. "They cemented and formalized a political trend that has been snowballing for decades: the gradual takeover of the government by a small class of connected insiders who used money to control elections, buy influence, and systematically weaken financial regulations."

In the 10-year period beginning in 1998, the financial sector spent \$1.7 billion on federal campaign contributions, and another \$3.4 billion on lobbyists. Since 2001, eight of the most troubled firms have donated \$64.2 million to congressional candidates, presidential candidates, and the Republican and Democratic parties.

Wall Street's spending spree on political contributions coincided with a weakening of federal banking regulations, which in turn created a recipe for the astronomical financial disaster that sent the global economy reeling.

Sources: "Lax Oversight? Maybe \$64 Million to DC Pols Explains It," Greg Gordon, *Truthout.org* and *McClatchey Newspapers*, October 2, 2008; "Congressmen Hear from TARP Recipients Who Funded Their Campaigns," Lindsay Renick Mayer,



Wall Street's big campaign contributions — and the corruption of lawmakers and oversight agencies — was one of the major censored stories of the past year.

Capitol Eye, February 10, 2009; "The Big Takeover," Matt Taibbi, *Rolling Stone*, March 2009.

## 2. DE FACTO SEGREGATION DEEPENING IN PUBLIC EDUCATION

Latinos and African Americans attend more segregated public schools today than they have for four decades, Professor Gary Orfield notes in "Reviving the Goal of an Integrated Society: A 21st Century Challenge," a study conducted by UCLA's Civil Rights Project. Orfield's report used federal data to highlight deepening segregation in public education by race and poverty.

About 44 percent of students in the nation's public school system are people of color, and this group will soon make up the majority of the population in the U.S. Yet this racial diversity often isn't reflected from school to school. Instead, two out of every five African American and Latino youths attend schools Orfield characterizes as "intensely segregated," composed of 90 percent to 100 percent people of color.

For Latinos, the trend reflects growing residential segregation. For African Americans, the study attributes a significant part of the reversal to ending desegregation plans in public schools nationwide. Schools segregated by race and poverty tend

to have much higher dropout rates, more teacher turnover, and greater exposure to crime and gangs, placing students at a major disadvantage in society. The most severe segregation is in Western states, including California.

Fifty-five years after the Supreme Court's *Brown vs. Board of Education* ruling, Orfield wrote, "Segregation is fast spreading into large sectors of suburbia, and there is little or no assistance for communities wishing to resist the pressures of resegregation and ghetto creation in order to build successfully integrated schools and neighborhoods."

Source: "Reviving the Goal of an Integrated Society: A 21st Century Challenge," Gary Orfield, *The Civil Rights Project, UCLA*, January 2009

## 3. SOMALI PIRATES: THE UNTOLD STORY

Somali pirates off the Horn of Africa were like gold for mainstream news outlets this past year. Stories describing surprise attacks on shipping vessels, daring rescues, and cadres of ragtag bandits extracting multimillion dollar ransoms were all over the airwaves and front pages.

But even as the pirates' exploits around the Gulf of Aden captured the world's attention, little ink was devoted to factors that made

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## Censored CONT.

the Somalis desperate enough to resort to piracy in the first place: the dumping of nuclear waste and rampant over-fishing their coastal waters.

In the early 1990s, when Somalia's government collapsed, foreign interests began swooping into unguarded coastal waters to trawl for food — and venturing into unprotected Somali territories to cheaply dispose of nuclear waste.

Those activities continued with impunity for years. The ramifications of toxic dumping hit full force with the 2005 tsunami, when leaking barrels were washed ashore, sickening hundreds and causing birth defects in newborn infants. Meanwhile, the uncontrolled fishing harvests damaged the economic livelihoods of Somali fishermen and eroded the country's supply of a primary food source. That's when the piracy began.

"Did we expect starving

Somalis to stand passively on their beaches, paddling in our nuclear waste, and watch us snatch their fish to eat in restaurants in London and Paris and Rome?" asked journalist Johann Hari in a Huffington Post article. "We didn't act on those crimes — but when some of the fishermen responded by disrupting the transit-corridor for 20 percent of the world's oil supply, we begin to shriek about 'evil.'"

Sources: "Toxic waste behind Somali

piracy," *Najad Abdullahi*, Al Jazeera English, Oct. 11, 2008; "You are being lied to about pirates," *Johann Hari*, *The Huffington Post*, Jan. 4, 2009; "The Two Piracies in Somalia: Why the World Ignores the Other," *Mohamed Abshir Waldo*, *WardheerNews*, Jan. 8, 2009

### 4. NORTH CAROLINA'S NUCLEAR NIGHTMARE

The Shearon Harris nuclear plant in North Carolina's Wake County isn't just a power-generating station. The Progress Energy plant, located in a backwoods area, bears the distinction of housing the largest radioactive-waste storage pools in the country. Spent fuel rods from two other nuclear plants are transported there by rail, then stored beneath circulating cold water to prevent the radioactive waste from heating.

The hidden danger, according to investigative reporter Jeffery St. Clair, is the looming threat of a pool fire. Citing a study by Brookhaven National Laboratory, St. Clair highlighted in *Counterpunch* the catastrophe that could ensue if a pool were to ignite. A possible 140,000 people could wind up with cancer. Contamination could stretch for thousands of square miles. And damages could reach an estimated \$500 billion.

"Spent fuel recently discharged from a reactor could heat up relatively rapidly and catch fire," Robert Alvarez, a former Department of Energy advisor and Senior Scholar at the Institute for Policy Studies noted in a study about safety issues surrounding nuclear waste pools. "The fire could well spread to older fuel. The long-term contamination consequences of such an event could be significantly worse than Chernobyl."

Shearon Harris' track record is pocked with problems requiring temporary shutdowns of the plant and malfunctions of the facility's emergency-warning system.

When a study was sent to the Nuclear Regulatory Commission highlighting the safety risks and recommending technological fixes to address the problem, St. Clair noted, a pro-nuclear commissioner successfully persuaded the agency to dismiss the concerns.

Source: "Pools of Fire," *Jeffrey St. Clair*, *CounterPunch*, Aug. 9, 2008

### 5. U.S. FAILS TO PROTECT CONSUMERS AGAINST TOXICS

Two years ago, the European Union enacted a bold new environmental policy requiring close scrutiny and

restriction of toxic chemicals used in everyday products. Invisible perils such as lead in lipstick, endocrine disruptors in baby toys, and mercury in electronics can threaten human health. The European legislation aimed to gradually phase out these toxic materials and replace them with safer alternatives.

The story that has gone unreported by mainstream American news media is how this game-changing legislation might affect the U.S., where chemical corporations use lobbying muscle to ensure comparatively lax oversight of toxic substances. As global markets shift to favor safer consumer products, the U.S. Environmental Protection Agency is lagging in its own scrutiny of insidious chemicals.

As investigative journalist Mark Schapiro pointed out in *Exposed: The Toxic Chemistry of Everyday Products and What's at Stake for American Power*, the EPA's tendency to behave as if it were beholden to big business could backfire in this case, placing U.S. companies at a competitive disadvantage because products manufactured here will be regarded with increasing distrust.

Economics aside, the implications of loose restrictions on toxic products are chilling: just one-third of the 267 chemicals on the EU's watch list have ever been tested by the EPA, and only two are regulated under federal law. Meanwhile, researchers at UC Berkeley estimate that 42 billion pounds of chemicals enter American commerce daily, and only a fraction have undergone risk assessments. When it comes to meeting the safer, more stringent EU standard, the stakes are high — with consequences including economic impacts as well as public health.

Sources: "European Chemical Clampdown Reaches Across Atlantic," *David Biello*, *Scientific American*, Sept. 30, 2008; "How Europe's New Chemical Rules Affect U.S.," *Environmental Defense Fund*, Sept. 30, 2008; "U.S. Lags Behind Europe in Regulating Toxicity of Everyday Products," *Mark Schapiro*, *Democracy Now!* Feb. 24, 2009

### 6. AS ECONOMY SHRINKS, D.C. LOBBYING GROWS

In 2008, as the economy tumbled and unemployment soared, Washington lobbyists working for special interests were paid \$3.2 billion — more than any other year on record. According to the Center for Responsive Politics, special interests spent a collective \$32,523 per legislator, per day, for every day



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Congress was in session.

One event that triggered the lobbying boom, according to CRP director Sheila Krumholz, was the federal bailout — with the federal government ensuring that the lobbyists got a piece of the pie. Ironically, some of the first in line were the same players who helped precipitate the nation's sharp economic downturn by engaging in high-risk, speculative lending practices.

“Even though some financial, insurance and real estate interests pulled back last year, they still managed to spend more than \$450 million as a sector to lobby policymakers,” Krumholz noted. “That can buy a lot of influence, and it’s a fraction of what the financial sector is reaping in return through the government’s bailout program.”

The list of highest-ranking spenders on Washington lobbying reads like a roster of some of the most powerful interests nationwide. Topping the list was the health sector, which spent \$478.5 million lobbying Congress last year. A close runner-up was the finance, insurance, and real-estate sector, spending \$453.5 million. Pharmaceutical companies plunked down \$230 million; electric utilities spent \$156.7 million; and oil and gas companies paid lobbyists \$133.2 million.

*Source: "Washington Lobbying Grew to \$3.2 Billion Last Year, Despite Economy," Center for Responsive Politics, OpenSecrets.org*

## President Barack Obama's appoint-

ments to the Department of Defense have raised serious questions among critics who've studied their track records. Although the news media haven't paid much attention, the defense appointees bring to the administration controversial histories and conflicts of interest due to close ties to defense contractors.

Obama's decision to retain Robert Gates, Secretary of Defense under President George W. Bush, marks the first time in history that a president has opted to keep a defense secretary of an outgoing opposing party in power.

Gates, a former CIA director, has faced criticism for allegedly spinning intelligence reports for political means. In *Failure of Intelligence: The Decline and Fall of the CIA*, author and former CIA analyst Melvin Goodman described him as “the chief action officer for the Reagan administration’s drive to tailor intelligence reporting to White House political desires.” Gates also came under scrutiny for questions surrounding whether he misled Congress during the Iran-contra scandal in the mid-1980s, and was accused of withholding information from intelligence committees when the U.S. provided military aid to Saddam Hussein during the Iran-Iraq war.

Critics are also uneasy about the appointment of Deputy Defense Secretary William Lynn, who formerly served as a senior vice president at defense giant Raytheon Company and was a registered lobbyist for Raytheon until July 2008. Lynn, who previously served as

Pentagon comptroller under the Clinton administration, came under fire during his confirmation hearing for “questionable accounting practices.” The Defense Department failed multiple audits under Lynn’s leadership because it was unable to properly account for \$3.4 trillion in financial transactions made over the course of several years.

Sources: *"The Danger of Keeping Robert Gates," Robert Parry, ConsortiumNews.com, Nov. 13, 2008; "Obama's Defense Department Appointees- The \$3.4 Trillion Question," Andrew Hughes, Global Research, Feb. 13, 2009; "Obama Nominee Admiral Dennis Blair Aided perpetrators of 1999 church Killings in East Timor," Allan Nairn, Democracy Now! Jan. 7, 2009; "Ties to Chevron, Boeing Raise Concern on Possible NSA Pick," Roxana Tiron, The Hill, Nov. 24, 2008*

The Cayman Islands and Bermuda are magnets for Bank of America, Citigroup, American International Group, and 11 other financial giants that were the beneficiaries of the federal government's 2008 Wall Street bailout. It's not the balmy weather that inspires some of America's wealthiest companies to open operations in the Caribbean archipelago: the offshore oases provide safe harbors to stash cash out of the reach of Uncle Sam.

According to a 2008 report by the Government Accountability Office, which was largely ignored by

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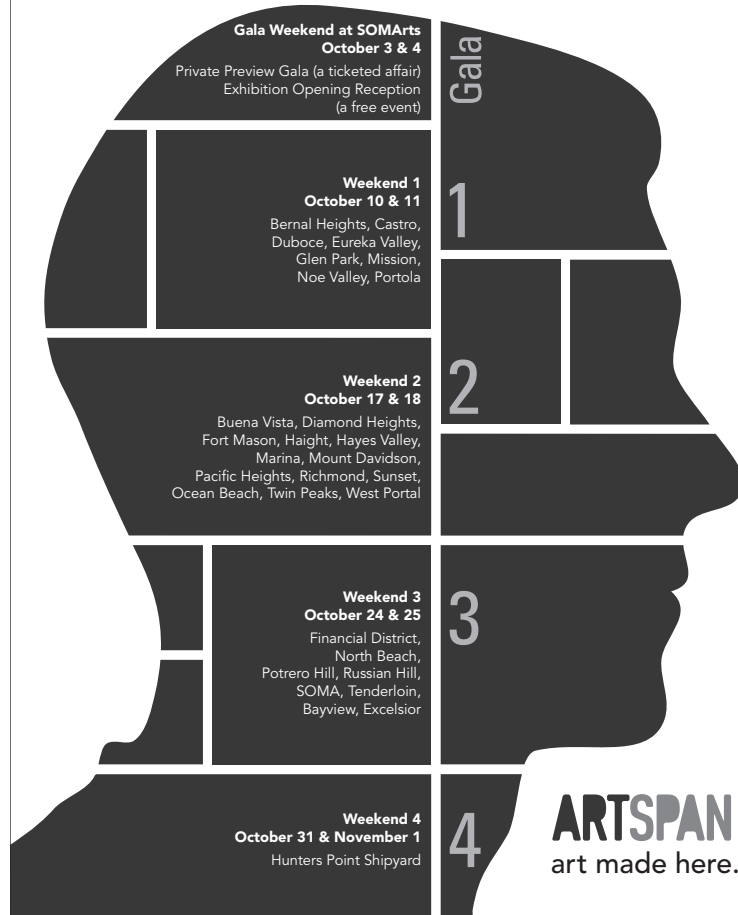
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the news media, 83 of the top publicly-held U.S. companies, including some receiving substantial portions of federal bailout dollars, have operations in tax havens that allow them to avoid paying their fair share to the Internal Revenue Service. The report also spotlighted the activities of Union Bank of Switzerland (UBS), which has helped wealthy Americans to use tax schemes to cheat the IRS out of billions.

In December 2008, banking giant Goldman Sachs reported its first quarterly loss, and promptly followed up with a statement that its tax rate would drop from 34.1 percent to 1 percent, citing "changes in geographic earnings mix" as the reason. The difference: instead of paying \$6 billion in total worldwide taxes as it did in 2007, Goldman Sachs would pay a total of \$14 million in 2008. In the same year, it received \$10 billion and debt guarantees from the U.S. government.

"The problem is larger than Goldman Sachs," U.S. Representative Lloyd Doggett, a Texas Democrat who serves on the tax-writing House Ways and Means Committee, told *Bloomberg News*. "With the right hand out begging for bailout money, the left is hiding it offshore."

Sources: "Goldman Sachs's Tax Rate Drops to 1 percent or \$14 Million," Christine Harper, *Bloomberg News*, Dec. 16, 2008; "Gimme Shelter: Tax Evasion and the Obama Administration," Thomas B. Edsall, *The Huffington Post*, Feb. 23, 2009

### 9. U.S. CONNECTED TO WHITE PHOSPHOROUS STRIKES IN GAZA

In mid-January, as part of a military campaign, the Israeli Defense Forces fired several shells that hit the headquarters of a United Nations relief agency in Gaza City, destroying provisions for basic aid like food and medicine.

The shells contained white phosphorous (referred to as "Willy Pete" in military slang), a smoke-producing, spontaneously flammable agent designed to obscure battle territory that also can ignite buildings or cause grotesque burns if it touches the skin.

The attack on the relief-agency headquarters is just one example of a civilian structure that researchers discovered had been hit during the January air strikes. In the aftermath of the attacks, Human Rights Watch volunteers found spent white phosphorous shells on city streets, apartment roofs, residential courtyards, and at a U.N. school in Gaza.

Human Rights Watch says the IDF's use of white phosphorous violated international law, which prohibits deliberate, indiscriminate, or disproportionate attacks that result in civilian casualties. After gathering evidence such as spent shells, the organization issued a report condemning the repeated firing of white phosphorus shells over densely populated areas of Gaza as a war crime. Amnesty International,



**Recession? You wouldn't know it on Capitol Hill, where lobbyists spent more money than ever last year.**

another human rights organization, followed suit by calling upon the United States to suspend military aid to Israel — but to no avail.

The U.S. was a primary source of funding and weaponry for Israel's military campaign. Washington provided F-16 fighter planes, Apache helicopters, tactical missiles, and a wide array of munitions, including white phosphorus.

Sources: "White Phosphorus Use Evidence of War Crimes Report: Rain of Fire: Israel's Unlawful Use of White Phosphorus in Gaza," Fred Abrahams, *Human Rights Watch*, March 25, 2009; "Suspend Military Aid to Israel,"

*Amnesty Urges Obama after Detailing U.S. Weapons Used in Gaza*, Rory McCarthy, *Guardian/U.K.*, Feb. 23, 2009; "U.S. Weaponry Facilitates Killings in Gaza," Thalif Deen, *Inter Press Service*, Jan. 8, 2009; "U.S. military resupplying Israel with ammunition through Greece," Saed Bannoura, *International Middle East Media Center News*, Jan. 8, 2009.

### 10. ECUADOR SAYS IT WON'T PAY ILLEGITIMATE DEBT

When President Rafael Correa announced that Ecuador would default on its foreign debt last December, he didn't say it was because the Latin American coun-

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try was unable to pay. Rather, he framed it as a moral stand: "As president, I couldn't allow us to keep paying a debt that was obviously immoral and illegitimate," Correa told an international news agency. The news was mainly reported in financial publications, and the stories tended to quote harsh critics who characterized Correa as an extreme leftist with ties to Venezuelan President Hugo Chavez.

But there's much more to the

story. The announcement came in the wake of an exhaustive audit of Ecuador's debt, conducted under Correa's direction by a newly created debt audit commission. The unprecedented audit documented hundreds of allegations of irregularity and illegality in the decades of debt collection from international lenders. Although Ecuador had made payments exceeding the value of the principal since the time it initially took out loans in the 1970s, its foreign debt had nonetheless

swelled to levels three times as high due to extraordinarily high interest rates. With a huge percentage of the country's financial resources devoted to paying the debt, little was left over to combat poverty in Ecuador.

Correa's move to stand up against foreign lenders did not go unnoticed by other impoverished, debt-ridden nations, and the decision could set a precedent for developing countries struggling to get out from under massive debt obliga-

tion to first-world lenders.

Ecuador eventually agreed to a restructuring of its debt at about 35 cents on the dollar. Nonetheless, the move served to expose deficiencies in the World Bank system, which provides little recourse for countries to resolve disputes over potentially illegitimate debt.

Sources: "As Crisis Mounts, Ecuador Declares Foreign Debt Illegitimate and Illegal," Daniel Denvir, *Alternet*, November 26, 2008; "Invalid

*Loans to Ecuador: Who Owes Who,* Committee for the Integral Audit of Public Credit, *Utube*, Fall 2008; "Ecuador's Debt Default," Neil Watkins and Sarah Anders, *Foreign Policy in Focus*, Dec. 15, 2008 **SFBG**

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NEWS

## Living with water

By Rebecca Bowe  
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**GREEN CITY** Here's a sobering thought: By the middle of the century, the waters of the San Francisco Bay could rise up to 16 inches. By 2100, in a worst-case scenario, the water level could creep up 55 inches higher, affecting some 270,000 people and placing economic resources worth \$62 billion at risk.

These projections, which are potential consequences of climate change, are outlined in *San Francisco Bay: Preparing for the Next Level*, a joint report issued by the San Francisco Bay Conservation and Development Commission (BCDC) and a team of Dutch research and engineering firms.

The Dutch have centuries of experience with flood mitigation. The low-lying, flood-prone territory of the Netherlands, adjacent to the North Sea, has forced Dutch engineers to become well versed in utilizing dikes, levees, and other adaptive techniques to contend with sea-level rise.

Drawing on that expertise, the San Francisco Bay study serves as a wake-up call and the beginnings of a roadmap for the Bay Area, listing 60 possible measures for addressing what appears to be an inevitable rise in sea level. Ideas range from sturdy levees, to mechanical floodwalls, to innovations such as floating houses.

"Adaptation is essential because it's really too late to stop climate change and sea-level rise," Will Travis, executive director of BCDC, noted at a Sept. 21 symposium held to discuss the study. "If we shut down all the power plants, turn off all the lights, and park all the cars today, it'll still continue to get warmer for at least a half a century or more."

Even with the world's flood-mitigation experts on the case, the scenarios are daunting — and the implications are only beginning to come into focus for policymakers, planners, and the urban populations who inhabit coastal territories.

Waves in the bay could swell to about 25 percent higher on average. Intense storms are also expected to happen more often. If the sea level rose one foot, for instance, a storm-surge induced flood that used to occur roughly once a century would instead happen once a decade. The

changes would be accompanied by an air-temperature increase of more than 10 degrees by 2100 — the difference between a typical summer day and a typical winter day in San Francisco.

"The reality of sea-level rise needs to be taken seriously," San Francisco Board of Supervisors President David Chiu, who delivered remarks at the symposium, told the *Guardian*. Chiu represents San Francisco on BCDC, one of the few bodies that can bring multiple stakeholders from throughout the region under one tent to plan for sea-level rise.

If the sea level in the San Francisco Bay rose three feet, some critical landmarks — Treasure Island, AT&T Park, and San Francisco International Airport — would end up underwater unless mitigation measures were in place.

Treasure Island, the site of one of the largest redevelopment projects currently moving forward in San Francisco, was cited in the report as a case study "for how large-scale development projects can deal with rising sea levels." Project developers are looking at artificially increasing island elevation to accommodate a three-foot rise in water level, according to Jack Sylvan, director of joint development for the city's Office of Economic and Workforce Development.

Plans also include creating a buffer between new construction and the high-water line, and leaving open the possibility of shoring up the perimeter if it's necessary to prevent flooding in the future, he said. "The fact that it's an island forces us to address the issue," Sylvan told the *Guardian*.

In the report, proposed strategies for coping with climate change were presented along a continuum. One end emphasized fortress-like solutions that would support economic growth alone, while the opposite end featured more ecologically-oriented ideas like retreating from the waterfront and allowing nature to take its course.

The guiding philosophy from the Dutch was that the best approach would be to find a middle ground between these two extremes, and tailor solutions to each individual coastal area. "You should not only fight water," advised Bart Van Bolhuis, of the Consulate General of the Netherlands. "We want to share with you how we've mastered living with water." **SFBG**

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# food + drink

Mariachi Arriba Jalisco (pictured) sometimes entertains at Balompié Café, which mixes Salvadorean food with plenty of televised soccer matches to produce a distinctive experience.

GUARDIAN PHOTOS BY RORY MCNAMARA



## Foot in mouth

By Paul Reidinger  
paulr@sfbg.com

**DINE** Balompié Café looks like many another modest restaurant in the Mission, but it does make a convincing claim to uniqueness, in three parts. The first is the striking name — basically “ball foot” in Spanish.

Football by any other name — including “balompié” and “fútbol” — is still ... soccer. Somehow soccer’s claim to being the true football is more convincing than our own. In American football, the combination of ball and foot is seldom a presence or factor.

The second part of our triad is Balompié’s identity as a soccer bar. The walls of the otherwise unassuming space are festooned with soccer-club banners from around the world, and flat-panel televisions mounted high on the walls show plenty of action. Some of the patrons scattered around the dining room and at the bar are likely to be watching rapt, while others will be dividing their attention between the screens and the plates of Salvadorean food in front of them — the place’s Salvadoreaness being its third distinguishing characteristic. Salvadorean cuisine resembles its Mexican cousin in broad outline, with corn and beans at the foundation, as they have been for centuries in Mesoamerica. But Salvadorean cuisine

has its specialties and special delights.

Torn though some of the other patrons might be between the food and the televised proceedings, there was no contest for us. Soccer is a little too free-form a game to translate comfortably to television; the main impression made on the remote spectator pertains to the green vastness of the playing field. It’s like looking at an image from Google Earth, with tiny figures frantically running around. The food, on the other hand, richly rewards the attention you pay to it. It is as flavorful as any food you’ll find in this city and is also monumentally inexpensive. Balompié has been at its central Mission location since 1987, and in recent years has opened up at a few other spots (one in SoMa, the other in the outer Mission), but it still gives big bang for the buck, and that’s probably never been more valuable than it is now, in this depression-by-any-other-name.

The best-known Salvadorean dish in this country is the pupusa — and I probably should say “pupusas,” since, as with Lay’s potato chips, the singular reference is absurd. (Balompié’s menu codifies this preference for the plural by requiring that you order a minimum of two pupusas; the regular ones are \$2.50 each, the fancier sorts \$3.50.) Pupusas are basically stuffed flatbreads (made here either from masa or rice flour) that look a lot like small pita breads, and they can be filled with a variety of delectables.

Spinach and cheese reminded me of the Greek pastry pie spanikopita, while chorizo and cheese had the air of a Mexican-style breakfast. In the case of the blander pupusas — the cheese-and-beans combo springs to mind — enhancement is available in the form of an impressively spicy cabbage slaw, a dish of pickled vegetables (including carrot coins, cauliflower florets, and rounds of jalapeño pepper), and a richly tomatoey, though mild-mannered, salsa.

The pupusas are griddled. The corn pies called *pasteles* (\$5.75 for three), on the other hand, are deep-fried and resemble an improbable cross between corn dogs, falafel balls, and Easter eggs. They’re crunchy on the outside and are filled with well-seasoned minced pork. (Chicken and shrimp versions are also available.)

The bigger plates tend to include large swaths of beans and rice — a worthy combination that can assume the proportions of a small landslide. (You can get the beans and rice as discrete entities, with salad, or mixed together and fried as *casamiento*.) The wonderful garlic chicken (\$9.95), for instance, would have been fine on its own. The meat had been sliced into boneless flaps, then cooked — I would guess on the griddle — until the edges were lightly crisped and caramelized. The finishing touch was a fabulously creamy garlic sauce with a hint of lemon ladled over the top.

A chile relleno (\$10.75) turned

out to be less routine than it sounded. The pepper, a poblano, was familiar enough; the filling, of chopped, spiced beef, was less so. But the real puzzle was a band of mysterious white threads with the texture of pickled radish and a bitter-fruity flavor. That bite took some getting used to but was, in the end, a real enhancement. We quizzed our server, and she brought forth a jar labelled “pacaya,” or date palm — actually a date-palm blossom, pickled in brine. The date palm is a native of Mesopotamia and is one of the world’s most venerable food sources.

This is the sort of interesting food factoid that can get overlooked when Mexico scores on Costa Rica and the tiny figures run around on the surface of their flat green planet while, at Balompié, murmurs of exultation or disappointment ripple through the crowd and more beer is ordered, perhaps a bottle of Regia from El Salvador, a gorgeously smooth golden lager in a vessel like a quart of motor oil. Sort of the beer equivalent of the foot-long hotdog. **SFBG**

### BALOMPIÉ CAFÉ

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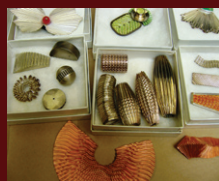
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# Flourescence

By L.E. Leone

le.chicken.farmer@gmail.com

**CHEAP EATS** It looked like a good place to sit and so we sat there, basking in the relative fluorescentless-ness. Compared to Joshua Tree National Park, there are a lot of restaurants to choose from on San Bruno Avenue in San Francisco. Dive after dive after dive, it's a Cheap Eats mecca. Whereas Joshua Tree has lizards. Stones. A bee that won't leave me alone.

My sweetie and me are under a rock, or rather, under a complex formation of rocks, sharing an apple and writing on our laptops. We are sitting side by side on a blanket, leaning against one wall of our cave. I just had me my favorite siesta ever. Hold on a second ... Her too. You wouldn't believe how in love I am. Hold on a second ... Her too.

You wouldn't believe how hot it is just a few feet away from us, and how pleasant the weather is in our cave. Tomorrow with the air conditioning on we will drive through Mojave to Death Valley Junction, home of the Amargosa Opera House.

A woman named Marta rented then bought it 40-some years ago, but no one would come, so she painted an audience on the walls of the place, and now she's 90 and still performs there even though sometimes she has to sing sitting down.

Anyway, it seems like a monument to what I love about life: kooky people making limeade out of lemons. That's one thing. So we're going to go see it, maybe catch a show, if we're lucky. If we're really lucky, a standing-up one. And if not, we'll drive on. There are hot springs that side of the mountains.

I haven't camped in Joshua Tree for a few years. Ever since I first moved to my witchy shack in the woods, I have not felt the need to camp, go figure. But the desert is something else. And this one is my favorite place on the planet. The surreal rock formations, the moony landscape, the irrepressible joy of headlight-lit ocotillos, and the cartoonishly contortionistic joshua trees reaching every which way at once.

What we don't have here is beef with tender greens, or pork and preserved cabbage noodle soup, or chicken with bitter melon. In fact, there are many ways in which

Joshua Tree National Park is not a Chinese restaurant.

It's so quiet you can hear the air, sometimes.

At night there are a lot of airplanes. Blinking beelines to Palm Springs, or Los Angeles, or back, their silent exclamations are almost welcome in a sky dotted with periods and comets.

I don't think I ever brought a laptop before to Joshua Tree. But I'm with a writer now, and she's got a reading tour on the East Coast next month, a slow-going story to finish, and a new one to start. Whereas I have a restaurant to tell you about.

It's a little less fluorescent than most San Bruno Avenue joints, yes, but it's still cheap. San Bruno Café. Or 2546 Café. Or 2546 San Bruno Café. They have \$5.25 rice plates from 11 a.m. to 5 p.m., even on weekends. Gotta like that.

What you don't gotta like (and won't) is that every meal starts — no matter what you order — with a bowl of bean water soup. That was our name for it. I mean, you can't argue with free, but ... come on! A bowl of murky brown water with nothing in it? Maybe a half of a bean, or two, lurking somewhere beneath the cloudy, greaseless surface.

If you look around the restaurant, you'll notice that people are leaving unfinished bowls of bean water all over — on ledges, on chairs, on other people's dirty tables, on clean ones ... Eventually the management will notice too.

Bean water aside (very very literally), nothing else was especially great either. Although: everything was good and cheap. You'd be hard-pressed to find any 10s on San Bruno's menu. There are even some things under five, like instant noodles and porridges.

But it's so weird to be writing about Chinese food in Joshua Tree. I'm going to stop doing so, abruptly, kiss my hard-working sweetie, and walk until I find an Internet café. **SFBG**

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*L.E. Leone's new book is Big Bend (Sparkle Street Books), a collection of short fiction.*

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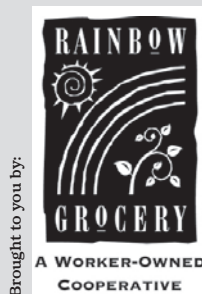
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# VEG OUT



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that Asofetida, a spice widely used in Indian cooking, finds its origins in Iran not India? “Asa” the Persian word for “resin”, and “foetida” Latin meaning fetid or strong odor, the spice is known for its unpleasant odor which becomes mild and pleasant tasting when cooked in oil or ghee. Referred to as “Merde du Diable” (Devil's Shit) in French, the spice can also be used as catfish bait, to alleviate flatulence, and to cast and protect against magic spells.



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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



## WEDNESDAY SEPT. 30

### VISUAL ART

**“EveryDay Miracles (Extended)”**  
Who better to disrupt and reorient the Western world and “a global art market driven by spectacle and essentialist views” than seven Asian female artists? “Everyday Miracles (Extended),” the extension of SFAI’s curator Hou Hanru’s 2007 Venice Biennale project, will take place in three phases. This first includes Shilpa Gupta, Kan Xuan, Minouk Lim, Jewyo Rhil — all whose names create red squiggly lines in Microsoft Word, a warning sign of the indecipherable Other. Given that you refrain from spell-check, or any other tendency to naturalize or normalize foreignness, “Everyday Miracles (Extended)” is likely to provoke your limited sense of self and world. Or in other words, it’s going to stun you stupid. **(Spencer Young)**

5:30 p.m. (continues through Oct. 31), free  
Walter and McBean Galleries  
800 Chestnut, SF  
(415) 749 4563  
www.waltermcbean.com

## THURSDAY OCT. 1

### FILM

**“Dario Argento: Three Mothers Trilogy”**  
Do you know anything about ...

*witches?* There’s no better occult teacher than Italian genre master Dario Argento, who finally completed his “Three Mothers” trilogy in 2007 with *The Mother of Tears*. The film stars his controversial daughter, Asia, and was received with equal parts disdain and confusion by mainstream gorehounds. Yeah, Argento’s movies are campy, nonsensical, and over-the-top; they’re also brutal, terrifying, and gorgeous. Get a full dose of Argento’s supernatural magic with these screenings of all his witchy flicks: *Tears*; 1980’s *Inferno*, about the “Mother of Darkness” who dwells in a spooky New York City apartment building; and 1977’s *Suspiria*, about the “Mother of Sighs” who pulls the strings at a creepy German ballet school. The acclaimed *Suspiria* is a noob’s best bet — but the chance to see all three back-to-back on the big screen is a rare, sure-to-be-mind-warping treat. **(Cheryl Eddy)**

7:30 and 9:30 p.m. (continues through Sun/4), \$8  
Yerba Buena Center for the Arts  
Screening Room  
701 Mission, SF  
(415) 978-2787  
www.ybca.org

### THEATER

**#5 Angry Red Drum**  
This apocalyptic Asian twang by independent filmmaker and playwright Phillip Kan Gotanda fuses old world theatre and instrumental extras like the gong and flute with postmodern dance

sequences, and Bob Dylan lyrics. The tragic-comic tale involves hidden refugees and formerly conjoined brothers who reunite after more than 20 years of being apart. For you gamer-bots out there, this is everything you need in a video game, but live. **(Jana Hsu)**

8 p.m. (continues through Oct. 17), \$25  
Thick House  
1695 18th St., SF  
(415) 401-8081  
www.asianamericantheater.org  
www.thickhouse.org

### DANCE

**Bill T. Jones: Fondly Do We Hope, Fervently Do We Pray**  
Bill T. Jones doesn’t pull punches. Nor does he flinch from controversies or ambiguities. Of his solo, *Last Night on Earth*, he once said, “I contradict myself, remember the past, and project the future at will.” It’s a creed that has served him well in works both intimate and spectacular, but probably never more so than two years ago, when he accepted a commission from Illinois Ravinia Festival to make a work about Abraham Lincoln. Would he find his own voice through the sheer onslaught of material about this iconic president? Fortunately, he had the help of dancers, historians, visual artists, and poets. *Fondly Do We Hope* is a West Coast premiere. **(Rita Felciano)**

8 p.m. (also Fri/2-Sat/3, 8 p.m.)  
\$10–\$30  
Novellus Theater at Yerba Buena Center for the Arts

701 Mission, SF  
(415) 978-2787  
www.ybca.org

### MUSIC

**Indianna Hale, Dead Flowers, Ghost Town Jenny**  
Folk music isn’t folk music without a heavy dose of nostalgia. Guitar strings sag under the weight of trying to romance the past into a song, and the act of remembering can be a dirty job. Sometimes, though, it’s as simple as pressing flower petals into a book. The ladies of Ghost Town Jenny, Dead Flowers, and Indianna Hale bring their precious feelings to Adobe Books, setting the mood for the twang and twee of the weekend’s Hardly Strictly Bluegrass Festival. Although their music is more shoegaze than twang, the three acts work together to create a sonic mood that is reminiscent of afternoon light coming through lace curtains, teacups on the porch, and unmade beds. So if you’re feeling lethargic and sad, let a couple of guitars and ukuleles sing you to sleep. **(Lorian Long)**

7:30 p.m., free  
Adobe Books  
3166 16th St., SF  
(415) 864-3936  
www.myspace.com/adobebooks

## FRIDAY OCT. 2

### MUSIC

**Gil Scott-Heron**  
Few musicians have a voice as

penetrating and visceral as Gil Scott-Heron’s. His soulful lyrics find light while retaining a cutting perspective on today’s conflicted social paradigms. The balance of such uplifting critique produces a graciousness that has served as a foundational influence for an amazingly broad spectrum of artistry. Poets, rappers, composers, and singers have looked to the past 30 years of Scott-Heron’s work as a seminal guide to their own creative visions. And numerous more activists, educators, and everyday listeners have found inspiration in his revolutionary poetics. **(Michael Krimper)**

With Iselyfe  
9 p.m., \$31  
Regency Ballroom  
1290 Sutter, SF  
(415) 673-5716  
www.regencycentersf.com

### EVENT

**“OPEN”: Grey Area Foundation for the Arts Inaugural Exhibition**  
The new new media arts center Grey Area Foundation for the Arts (GAFFTA) has converted porn arcade, liquor store, and bar into a “nonprofit organization dedicated to building social consciousness through digital culture.” By setting up shop in the Tenderloin, as opposed to the more tech-savvy Potrero Hill district, GAFFTA’s vision of technology coupled with community and openness seems legit. With their inaugural exhibition GAFFTA showcases works by C.E.B. Reas, Stamen

Design, and Camille Utterback that shed informative light (digitally-encoded, of course) on natural-to-digital processes, cartographic data systems, and site-specific interactions. **(Young)**

6–9 p.m. (continues through Oct. 15), free  
Grey Area Foundation for the Arts  
55 Taylor, SF  
(415) 843-1GAF  
www.gaffta.org

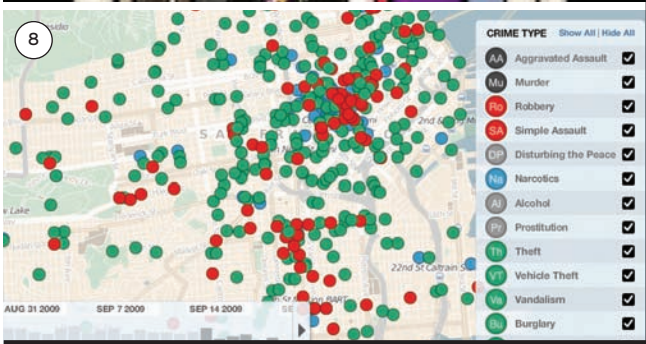
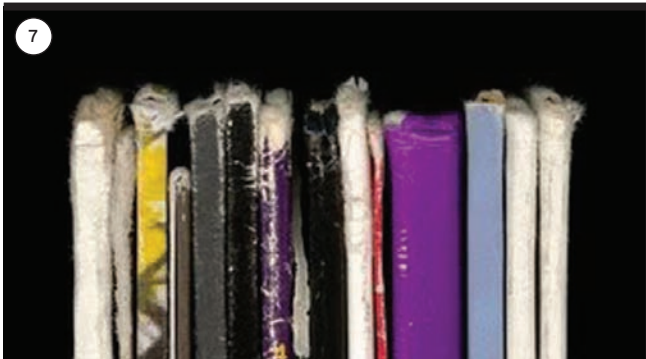
### FILM

**Midnites for Maniacs: Bite Nite Double Feature**  
Cry, little sister! Cullens be damned, 1987’s *The Lost Boys* is still the greatest teen-targeted vampire movie of all time, and not just because it takes place in Santa Cruz, er, Santa Carla, “the murder capital of the world,” don’t you know. This movie has it all: atmospheric flair from director Joel Schumacher; an incredible cast (including Kiefer Sutherland, Dianne Wiest, and the Coreys); and maybe the greatest musical performance in an ’80s film, or any film (it involves hip gyrations and a saxophone — see it once and you’ll never forget it). Co-featuring is another vampy 1987 flick, *Near Dark*. Cowriter Kathryn Bigelow directs this tale of a band of nomadic Midwestern bloodsuckers, whose numbers include a just-post-*Weird Science* (1985) and *Aliens* (1986) Bill Paxton. Who’s hungry? **(Eddy)**

10 p.m. (*The Lost Boys*) and



The act of remembering can be a dirty job.



(1) art by Hamra Abbas in “Everyday Miracles” (see Wed/30); (2) *Fondly Do We Hope, Ferently Do We Pray* (see Thurs/1); (3) Will Dao and Anthony Williams in #5 *Angry Red Drum* (see Thurs/1); (4) *Carliner* (see Sat/3); (5) *Ghost Town Jenny* (see Thurs/1); (6) David Szlasa (see Sat/3); (7) art by Sebastien Lapointe (see Fri/2); (8) image from Stamen Design’s *San Francisco Crimespotting* (see Fri/2); (9) Tracey Heggins and WyattCenac in *Medicine for Melancholy* (see Sat/3)

11:59 p.m. (*Near Dark*);  
\$8 for both  
Castro Theatre  
429 Castro, SF  
(415) 621-6120  
www.castrotheatre.com

MUSIC

**Breakestra**  
The powerhouse L.A. funky soul outfit Breakestra returns with its second full-length effort, *From Dusk Till Dawn* (Strut). Through soul-stomping grooves, the crew pays respect to the life and memory of DJ Dusk — the heart of L.A.’s Rootdown party, who was killed two years ago in a tragic road accident. Multi-instrumentalist, singer, and leader of the group, “Music Man” Miles Tackett continues to heed James Brown’s seminal prowess with nods to the breakbeat aesthetic of hip-hop. If you’ve never seen their live show, expect a nearly nonstop two hours of low-down fun. (**Krimper**)

With Crown City Rockers, Spaceheater’s Blast Furnace, D-Sharp, hosted by Lyrics Born 9 p.m., \$18  
The Independent  
628 Divisadero, SF  
(415) 771-1421  
theindependentsf.com

VISUAL ART

**“Disintegrations”**  
Wondering what to do with your worn and weathered LPs now that your mom threw away your record player to make space in the living room for her latest infomercial exercise toy? Well, you could follow Montreal artist

and DJ Sebastien Lapointe’s lead and turn them into what he calls “totemic sculptures” that simultaneously mourn and celebrate their disintegration. Lapointe joins video artist Andrew Benson in an evening devoted to the trepidations of time wrought by the expanding power of technology. (**Young**)

5 p.m. (continues through Fri 11/13)  
Johansson Projects  
2300 Telegraph, Oakl.  
(510) 444 9440  
www.johanssonprojects.net

SATURDAY  
OCT. 3

EVENT

**10th Annual World Veg Festival**  
What in the world is Veggie Speed Dating? At the 10th annual World Veg Festival Weekend in Golden Gate Park, you’ll find the answer along with a bunch of others you didn’t know you wanted to know. Not just for animal lovers anymore, vegetarian and vegan cuisine keeps getting more decorative for the taste buds. This fest, hosted by the nonprofit, community-based San Francisco Vegetarian Society, offers lectures, cooking demos, and, most important, food samples. Enjoy this colorful culinary banquet of healthy plant staples turned into edible pieces of art. (**Hsu**)

10 a.m.–6 p.m. (also Sun/4)  
free–\$6 (\$20–\$25 with

catered dinner)  
San Francisco County Fair Building  
Lincoln and Ninth Ave., Golden Gate Park, SF  
(415) 273-5481  
www.sfvcs.org/wvd

MUSIC

**Carliner and Friends**  
What do carnivals, psychedelics, bluegrass, and the 1800s have in common? Why, local noise group Carliner, of course! Inspired by pioneer life and mental hospitals of the 1800s, Carliner (sometimes known as Carliner Rainbow) produce sounds from the grave, evoking images of skeletons in petticoats, botched abortions, dirty fingernails, and bedside exorcisms. Out-of-tune banjos, organs, and screeching violins lend themselves to the eeriness of the vocals, which range from a high-pitched helium-sucking screech to a thick and guttural groan. Take all that and put it onstage with deformed Day-Glo animal costumes and neon walls resembling *Sesame Street* on acid, and you’ve got yourself one hell of a live experience. Even if you find the music more ridiculous than brilliant, it’s still a theatre piece unlike any other. Call it the *Finnegans Wake* of noise music. (**Lorian Long**)

With Hans Grusel’s Krankenkabinet, Skozey Fetisch, Mummers, et al.  
8 p.m. (also Sun/4, 2 p.m.)  
\$5–\$10  
The Lab  
2948 16th St., SF

(415) 864-8855  
www.thelab.org

DANCE

**“Shared Legacies”**  
Choreographers Sara Shelton Mann and Kathleen Hermesdorf are always on the lookout for new vessels into which to pour the molten lava of their dangerous energy. Long-time friends and colleagues, they keep the focus on the visceral human body even though they have blown dance into the multimedia arena. In *Shapeshifter*, Shelton Mann, who has been redefining her role as a performer, is hooking up with media artist David Szala, dancers Leslie Seiter, Justin Morrison from Amsterdam and Maria Scaroni — best-known as Jess Curtis’ partner. Hermesdorf and musician Albert Mathias have been working together for more than a decade. Now for “the other edge of there is here,” their new company La Alternativa has partnered with visual artist Elaine Buckholtz. It’s about time the extraordinary and richly experienced Buckholtz steps from supporting role to major player. (**Felciano**)

8 p.m. (also Sun/4, 8 p.m.)  
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LIT

**Ralph Nader: *Only The Super Rich Can Save Us* Book Launch**  
When you think of Ralph Nader,

you probably don’t think fiction. Yet the controversial consumer advocate and wannabe president is back with a novel, *Only the Super Rich Can Save Us* (Seven Stories Press, 736 pages, \$27.50). It explores a seemingly simple question: what if the country’s richest people put their money toward social good? The idea for the book came to Nader after watching billionaire Warren Buffet rally his wealthy troops in the wake of Hurricane Katrina. The book picks up where Buffet left off by outlining what Nader describes as a “practical utopia” free from economic devastation. (**Jamilah King**)

3 p.m., free  
Modern Times Bookstore  
888 Valencia, SF  
(415) 282-9246  
www.mtbs.com

FILM

**Other Cinema: “*Medicine for Melancholy* and Barry Jenkins *Shorts*”**

If you missed 2008’s *Medicine for Melancholy* during its long local engagement, your chance to see it has arrived. Acclaimed writer-director Barry Jenkins’ SF-set romance (starring future *Daily Show* fan fave Wyatt Cenac) was nominated for three Independent Spirit Awards and is currently in the running to return to the Spirits next year, thanks to his short film *Tall Enough*, a finalist in the Bloomingdale’s-sponsored “B-Flix” online competition (cast your vote at www.social.bloomingdales.

com/bflix/). Other Cinema hosts a special screening with football fan and snappy dresser Jenkins in person. Tip: ride your bike to the screening (and maybe hit the Knockout after) to maximize the *Melancholy* experience. (**Eddy**)

8:30 p.m., \$6  
Artists’ Television Access  
992 Valencia, SF  
(415) 648-0654  
www.othercinema.com

TUESDAY  
OCT. 6

FILM

**“Shocked by Existence: Recent Video Works by Ken Jacobs”**

Few people can match Ken Jacobs at coming up with a title. The man behind *Star Spangled to Death* (2004) has some great names for his videos of the past few years: *Hot Dogs at the Met*, *Gravity is Tops*, *What Happened on 23rd Street in 1901*, and my favorite, *Brain Operations*. Just as his son Azazel turned the camera on him in 2008’s *Momma’s Man*, Jacobs looks at friends and family in these works. But standard narrative ain’t his thing — he’s set the controls for cross-eyed 2-D and 3-D on attacks. (**Johnny Ray Huston**)

7:30 p.m., \$5–\$10  
California College of the Arts  
1111 Eighth St., SF  
(415) 552-1990  
www.sfcinematheque.org



# arts + culture

Make it work: Left to right, looks by Academy of Art students Amanda Cleary, Brittney Major, Jie Pan, Kara Sennett, Marina Nikolaeva Popska, Richelle Valenzuela, and Swanya Jomthepmala.

PHOTOS COURTESY OF ACADEMY OF ART



## Fitting in?

Local students make the cut at New York Fashion Week

By Laura Palmer  
culture@sfbg.com

**FASHION** Earlier this month, the white tents of New York Fashion Week went up at Bryant Park, and the tranquil and unassuming grassy lawn behind the public library was suddenly besieged by celebrities, buyers, press, and a lucky few fans with golden tickets, hungrily packing themselves in to peep the 2010 spring lines — including a handful by Bay Area designers, rare birds in the big-fashion aviary.

Seven happily frantic design students from San Francisco's Academy of Art University had their senior thesis projects paraded alongside the collections of established designers, like Marc Jacobs and Vera Wang. For anyone hoping to make a break in the fashion industry, it was the opportunity of a lifetime.

Backstage, the designers — nearly hidden behind models

waiting with hair held by clips and tissue paper, stylists kneeling on the floor to adjust hems, and makeup artists with heavy tool belts of beauty products hovering to perform last-minute touchups — speedily talked about the six or seven garments on the rolling racks along the walls whose realization had consumed the last year of their lives.

Richelle Valenzuela, a Filipino who has lived in the East Bay since early adolescence, passed a hand over the silver gauze dress hanging on the rack behind him, jittery as he explained the tedious process he went through to attach intricately fitted panels of silk organza to each design. His work was worth it: on the runway, the light layers moved with a cerebral flutter, like a breeze rifling through pages of a book.

Kara Sennett showed a retro-poppy, California-dreamin' sportswear line inspired by David Hockney's painting *Beverly Hills Housewife*. Because everything was moving so fast, however, she

didn't get to see her line coming down the catwalk. "I just caught a glimpse of the very last girl from the monitor," Sennett told me. "But I'll sacrifice to make sure everything goes out perfect." She was sacrificing for bubble-gum pink 1950s-ish bathing costumes with ivory stripes and lime vinyl cropped jackets, which created a bold, flat, in-your-face feeling.

On the other side of the classic California coin, a prominent psychedelic aesthetic shone through in the freewheeling butterfly-shaped knit dresses that Bulgarian native Marina Nikolaeva Popska whipped up. The garments look like an acid trip, and listening to Popska explain the concept behind the clothes, certainly felt like one. "It's about humanity and nature," she enthused, as the rings on every one of her fingers shaped the air, her sandy frizz of hair creeping nearer her nose with each nod. "I have this philosophy where the human and the tree become one creature, one person, and this helps to release the soul and create a sense of light."

The antitheses of Popska's lovechild gowns were the boyish plaid button-downs and shorts created by Brittney Major. Her Southern accent bent the ends of her words as she talked about

the culture shock she experienced when she moved to SF, although the city's attitude has since grown on her. "I love how everyone is out there at face value," Major says. As a result of her newfound California confidence, Major took daring moves with a bright, Easter-cellophane color scheme and a cheeky mix of print sizes.

Although they displayed ample verve, the students' garments didn't reach the meticulous construction standards of the other shows in the Bryant Park circus. Many of them felt like interesting stops along the way to developing a broader vision, which is a good place for students to be. Yet I kept thinking they would have fit in more comfortably at one of the many off-park sites in the city where fresh designers premiered their spring lines in shows that were less harsh-glare and more San Francisco vibe-y, like the vintage-inspired line that walked to an indie cover band on a Chelsea rooftop, or the party-like presentations in empty Meatpacking District warehouses.

San Francisco is just a temporary home for most of these students, many of whom are eager to move London or New York to pursue their careers. This city has become a surefire training and

testing ground for the fashion-minded, exposing them to new flavors and freeing combinations. But even though this was a huge moment in the spotlight for the Academy of Art and suffused with Californian ideals, was it really a showcase of San Francisco style? A major show at Bryant Park featuring bona fide Bay Area designers might be a fashion-world revelation.

Of course, it could be that our native fashion sense, in all its subversive wiliness, may just not take well to the big catwalk. Last season's raved-about breakout NYC show was by born-and-bred Bay label Nice Collective, showing exquisitely tailored leather waistcoats over skintight britches and heavy denim draped down the sides of worn construction-worker boots, whose open tongues flapped at the front row. The sculptural backdrop was constructed from charred wood and featured a 19th-century carriage. Nice Collective was supposed to show again this season, but — in true San Francisco fashion — the duo decided instead to focus their energies on a forthcoming "sustainable community project" here at home. **SFBG**



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# The Kajagoogoo of Jacques Attali

Or: Hard Times, meet your old friend, Great Music

By Daniel N. Alvarez  
arts@sfbg.com

**MUSIC** For those of you who missed the memo, it all hasn't exactly been smooth sailing for the good people of the ol' U.S. of A over the

last year or so. You don't have to be Noam Chomsky to realize that if the national unemployment rate is hovering right around 10 percent, that's not good. If you toss in a confusing war that we are *still* involved in, the polar icecaps melting faster than Joan Rivers' face in a boiling torrential downpour, and the small matter of a monster flu pandemic, it's quite clear: Americans have a right to feel a trifle downcast at the moment.

Yet while we face some strains of a musical slump (screamo, ring-tone rap etc.) that is just as woeful as our current financial state, 20th century American history tells us that there may be hope for the future. If you look back through the 1900s, there is a constant byproduct of periods of American crisis. We get some pretty damn awesome music.

Financially speaking, the past year or two has been dominated by scary words like *recession* and *down-turn*, yet you and I have largely avoided the most bone-chilling term of all. To encounter it, you need to set your DeLorean to the 1930s, where you will find our country in the midst of the most terrifying 10 letters in our economic lexicon — *depression*.

Beginning with some dramatic leaps in 1929, the Great Depression is the benchmark for what happens when things go horribly wrong. In the U.S., unemployment rates reached an unprecedented 25 percent, and the country, not to mention the rest of the planet, was wallowing in the unpleasant waters of the River Styx.

But something curious happened. As folks were dealing with the decade's bleakest times, Americans were also writing, recording, and performing some of the finest music in the nation's history. Legendary jazz artists like Louis Armstrong, Duke Ellington, and Billie Holiday released some



Messed-up times bring tunes more memorable than Kanye dust-ups. For evidence, lend an ear to (clockwise from left) Billie Holiday, Pete Seeger, N.W.A., Ice-T, Bob Dylan, and Louis Armstrong.

of the best material of their careers, while the roots of country music were sowed by musicians like Jimmie Rodgers, Lead Belly, the Carter Family, and Woody Guthrie. Much of the Depression-era work of these artists combines palpable, affecting melancholy with surprising overtones of faith, hope, and celebration. Music served as a window into the pain of the average American, and also as an escape from the real-life problems people were facing.

This phenomenon returned in many ways during the late 1960s. While thousands of Americans were fighting a war that nobody seemed to understand, those left behind faced widespread inflation and high interest rates. America again turned to its musicians to air frustrations and fears. Taking cues from artists like Pete Seeger and Doc Watson (who were still active during the generation), a new generation of protest music exploded. The new folk of singers-songwriters such as Bob Dylan and Joan Baez gripped the nation. So did the socially-conscious soul of troubadours like Marvin Gaye, Gil-Scott

Heron, and Sam Cooke.

Though these are perhaps the two most obvious instances of great music being created during hard times in America, they aren't the only ones. Deep in the 1980s, as white suburbanites were loving Reaganomics and rocking out to Kajagoogoo and Huey Lewis, residents of inner cities across America were stuck smack-dab in GOP-perpetrated trickle-down hell. Groundbreaking artists such as NWA, Ice-T, and KRS-One sprang out of the cities, further igniting the massive cultural and commercial force that is hip-hop.

Which brings us to the big question — can we do it again? While you may call it naïveté, I'm optimistic about the chances of history repeating itself. In just the last year, folk has made quite a resurgence, with Fleet Foxes, Bon Iver, the Avett Brothers and others gaining massive followings and selling out venues wherever they play. Also, due to file-sharing, the rise of easily-streamable digital music, and well-run independent labels, artists are able to get their music out to larger audiences with-

out interference from conservative and controlling corporate entities. The rise of independent music is apparent in the lineup of the upcoming Treasure Island Music Festival, widely expected to be one of San Francisco's biggest concert events this year. Though tickets aren't cheap, people haven't minded shelling out for a bill that features only five bands currently signed to a major label.

Not so long ago, in the late 1990s and early 2000s, the economy was booming. Things were great for everyone — except the American pop music fan, who was subjected to overproduced boy bands, toothless pop rock (Sugar Ray, Smashmouth), nu-metal, and countless other forms of forgettable garbage. So while your pockets may be empty now, it might be a good thing. Hold out a hope that maybe, just maybe, in 30 years, the music of the next decade will be lauded much like the tunes of the 1930s and the 1960s.

Until then, just sit tight and keep praying for the death of auto-tune. **SFBG**



# Gooaall!

**FIFA '10**  
Electronic Arts (XBOX360, PS3, PC)

**GAMER** Soccer is the world's most popular sport, so it follows that soccer video games are among the world's most popular games. With such a mammoth amount of cash on offer, the battle to be the planet's premier publisher of simulated footy boasts extremely high stakes. For more than a decade, two of gaming's biggest names, Electronic Arts (U.S.) and Konami (Japan) have fought tooth and claw for the affections of the vast soccer-gaming constituency, releasing yearly versions of their dueling mega-franchises, *FIFA* and *Pro Evolution Soccer*.

For years, the Americans came in second best, using their financial clout to secure licensing agreements with leagues and players, but delivering poor gameplay. The reasons at the time seemed obvious — Americans don't like soccer. Americans don't *understand* soccer. EA's glossy licenses played into a narrative of U.S. imperialism, in which a rapacious corporation strip-mined the world's game and its gamer devotees, backed by its *Madden* millions. Embattled *"Pro Evo"* was the preferred product everywhere, attracting tournament players, couch-bound amateurs, and quarter-hoarding arcade addicts alike. Even the pros themselves played it.

This lasted until 2007. A new class had matriculated at EA's Montreal substation, led by producer David Rutter and programmer Gary Paterson, a Scot and a lifelong football fan. A talented group of designers, they were sick of living in *Pro Evo*'s long shadow, almost as sick as the higher-ups at EA, who were perennially No. 2 at the gaming box office. Recognizing that only serious change would get *FIFA* back into the profitable sun, the team rebuilt their game from the pitch up. Instead of constantly chasing Konami's innovations with ineffective imitations, they would produce something completely unlike *Pro Evo* — new, different, and worthy of being judged on its own merits.

When *FIFA '07* was released, the differences were obvious. Paterson, realizing that the excitement of soccer lay in its unpredictable outcomes, spearheaded the redesign by throwing out all the canned animations. Instead of player and ball interacting in a scripted, predetermined fashion,



**FIFA fever: Man U's Wayne Rooney welcomes armchair defenders.**

player and ball became realistic objects, coming together in a simulated physical world that obeyed Newtonian rules like gravity, momentum, and acceleration. Shots on goal, which previously resembled shots you'd see coming from a gun in an action game, now hinged on a complex combination of variables, like ball speed, shooting angle, and player skill.

Seemingly overnight, the *FIFA* team had a game that felt more like real soccer than *Pro Evo* ever had. Fans and critics were stunned — the world's soccer-gaming hierarchy had been abruptly turned on its head. *FIFA '08* and '09 continued in a similar vein. The team in Montreal, not content to rest on their laurels, incorporated the massive strides made in realistic physics modeling to make the games better, more realistic, and much more exciting. Taking advantage of EA's huge marketing budget, they recruited marquee players and tapped consumers neglected by Konami, particularly Spanish-speaking game buyers in the U.S. *FIFA '09* smashed sales records, and powered more than 275 million individual online matches. The franchise, often the bridesmaid, was finally the bride, and it was marrying rich.

On Sept. 17, EA released the demo version of *FIFA '10*, which hits stores Oct. 22. The game boasts a number of improvements, including a new dribbling system, which finally frees players from the strictures of eight-way movement — one of the most transparently "game-y" elements of simulated soccer, but also the most intractable. Sales are expected to calcify EA's dominance. Enconced on its newfound throne, the massive publisher would do well to heed the lesson that got it there: when the gamers are opening their wallets, you're only as good as your last game engine. **(Ben Richardson)**

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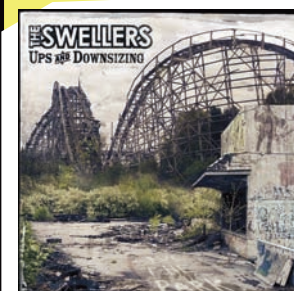
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# Lemmy caution

Motorhead motors into SF — the warts will loom large

By Sean McCourt  
arts@sfbg.com

**MUSIC** At an age when most rock 'n' roll veterans are content to retire from performing live or trade in their electric guitars for acoustics and change the way they approach their material, Lemmy Kilmister continues to tour the world, bringing his blistering blend of hard rock to fans. The 63-year old leader of Motorhead has been playing music for nearly five decades and shows no signs of slowing down anytime soon. He and the band have hit the road for another tour.

Getting his start in a series of local bands in his native England in the early 1960s, Kilmister eventually moved to London, served a stint as a roadie for Jimi Hendrix, and performed with Hawkwind before founding his own, now legendary band in 1975. Boasting the slogan "Everything Louder Than Everything Else," Motorhead has gained the reputation for being one of the most thunderous groups ever measured in concert.

"We never planned to be the loudest band in the world, we just liked playing that way — I wasn't

trying for any titles," Kilmister explains by phone after a recent sound check in Orlando, Fla.

Though Motorhead has always revolved around Kilmister, the current lineup has been together for some time now; guitarist Phil Campbell joined in 1984 and drummer Mikkey Dee came on board in 1992. But Matt Sorum — who has played with Guns N' Roses, the Cult, and Velvet Revolver — is filling in on drums for the band's current tour. Dee is on a hiatus while filming a reality TV show, the Swedish version of *I'm A Celebrity, Get Me Out of Here*.

"We saw Mikkey on it last night, he was riding a bike on a rope bridge 30 feet up. Unfortunately, they had a safety harness on him," Kilmister chuckles.

A documentary about the iconic frontman, simply titled *Lemmy*, is set for release later this year. It explores the history of a singer whose penchant for uncompromising rock 'n' roll and passions for drugs and women have become the stuff of legend. The film includes live performances, and interviews with various people who have played and worked with Kilmister, who is known for being affable and laid-back when offstage.

"They've got a lot of interviews



**Mona Lemmy, how I love you: The iconic frontman of the indestructible Motorhead is masterpiece material.**

with different people saying what a nice guy I was. It was very flattering. I had no idea I was held in such high esteem," Kilmister laughs.

Following the San Francisco show, Motorhead will be on tour until around Christmas. The group heads back into the studio to record its next album — the follow up to last year's ferocious *Motorizer* (Steamhammer/CPV) — in February. That release undoubtedly will be followed by yet another whirlwind trek across the globe to play in front of faithful fans. The elder statesman of hard rock takes on a serious tone when asked if he

ever tires of the relentless rock 'n' roll lifestyle.

"This is where I belong, I'm supposed to do this," Kilmister says emphatically. "I'm lucky I've found my place — a lot of people don't ever find theirs. This is mine." **SFBG**

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## MY COUNTRY, MY COUNTRY: HEDDY HONIGMANN RETURNS TO LIMA

**FILM** We go to documentaries to learn about the lives of others, but rarely are we put in touch with the patience, sensitivity, and grit required of listening. Hedy Honigmann's films privilege the social aspect of these encounters and are the emotionally richer for it — I'd bet her hard-earned humanism would appeal to a wide cross-section of audiences if given the chance, but her documentaries remain woefully under-distributed. *Oblivion* is her first set in Lima since 1992's *Metal and Melancholy*, still my favorite film of hers. Honigmann, who was born in Lima to Holocaust survivors but left the city to study and work in Europe, made that first film to clarify the everyday reality of Peru's economic ruin. Instead of submitting a top-down exposition of the situation, she interviews taxi drivers. This was an ingenious maneuver for at least two reasons: it admits the contingencies of her inquiry and floats a matter-of-fact portrait of the people's despair on the motor-mouthed musings of actual people. Their informal testimonies are too flush with colloquial wisecracking, cynical tirades, idiosyncratic perfor-

mances, amateur ingenuity, and tender confessions to qualify for pity.

In *Oblivion*, Honigmann reverses angle, following children and adolescents as they flip cartwheels for stopped traffic, the crosswalk their stage. She also zeroes in on the more established service class, from a stunned shoeshine boy up to a dexterous master of the pisco sour. Slowly, we realize Honigmann's interviews are an exercise in political geography: she talks to people in the near proximity of the presidential palace, the long shadow of Peru's ignominious political history framing their discreet stories. *Oblivion* exhibits both class consciousness and formal virtuosity in its coterminous realizations of an Altman-numbered array of characters. As ever, Honigmann's ability to transform the normally airless interview format into a cohesive band of intimate encounters is simply stunning. History consigned them to oblivion, but as Honigmann adroitly shows by periodic cut-aways to past presidential inaugurations, personal memory often outlasts the official record. **(Max Goldberg)**

**OBLIVION** opens Fri/2 at the Sundance Kabuki.



**Henry, "the shoeshiner without dreams," appears in Hedy Honigmann's *Oblivion*.**



# Musical melange

*Brief Encounter* and *South Pacific* hit low and high notes

By Robert Avila  
arts@sfbg.com

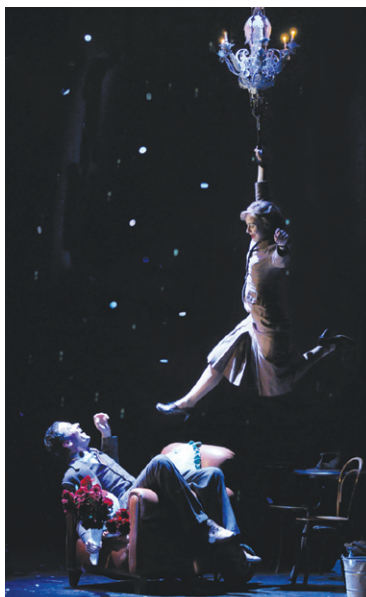
**THEATER** Kneehigh Theatre's Noël Coward-inspired cinema-theater hybrid, *Brief Encounter*, the British import currently up at American

Conservatory Theater, is a shrewd melding of winning formulas borrowed from more adventurous recent theatrical works as well as old-time British music hall entertainments. In addition to entr'acte bits, or the visual play on plays and films, actor-singers play their own instruments, à la the recent revival of *Sweeney Todd* — and in the more pretentious sequences, characters undulate à la Twyla Tharp to projected surf or a gust of wind.

But, not unlike Berkeley Rep's *American Idiot*, *Brief Encounter* is a bit too clever and too cute for its own good, and not nearly brief enough. Very well executed by a versatile and charming cast, it's a slick crowd-pleaser on its nostalgically cinematic surface, but there's nothing behind the screen. Moreover, despite the originating premise, along with a song or two and a borrowed line here and there, there is an unexpectedly meager dose of Coward-like sensibility in the mix. Indeed, it's a little ironic that the show makes so much of Coward's own admission that he was "no good at love," since the central love affair borrowed from his play and screen-play comes across here as dull, while Coward's rarely were: Cal Shakes recently proved as much with its fine production of *Private Lives*, very much still alive in the messy and violent tendencies knocking around inside its otherwise trim and tidy formula.

*Brief Encounter* works better than the snore-some *American Idiot*. But both flounder around as excuses for arty, music-laden entertainment, while the ol' 1949 Rogers and Hammerstein musical juggernaut, *South Pacific* (freshly laundered in the traveling version of director Bartlett Sher's 2008 Tony-winning production), comes in like a tsunami and washes them clean away (or right out of our hair, to borrow a line from somewhere). As everything you want from a musical, *South Pacific*, now at the Golden Gate Theater courtesy of SHN's Best of Broadway series, is nothing short of awesome.

As a rule, musicals are spectacles



It's a champagne jam for *Brief Encounter*'s Laura (Hannah Yeland) and Alec (Milo Twomey). | PHOTO BY KEVIN BERNE

for entertainment first, any intended social import usually going only so far. But while the two cents of social commentary being offered up by both *South Pacific* and *American Idiot* don't amount to a *Threepenny Opera*, only *South Pacific* really delivers here too. Backed by an excellent cast, first-rate choreography and staging, and enthralling musical direction, *South Pacific* feels remarkably fresh in general, as if still at the peak of its powers, and its tackling of American racial prejudice — in the intertwined stories of Lt. Joe Cable (a dashing Anderson Davis), smitten with a young Polynesian (a sweetly innocent Sumie Maeda), and the equally rocky affair between Ensign Nellie Forbush (a wonderful Carmen Cusack) and French exile Emile de Becque (formidable baritone and charmer Rod Gilfry) — still comes across with a blunt force, albeit one circumscribed by the imperatives of happy endings. **SFBG**

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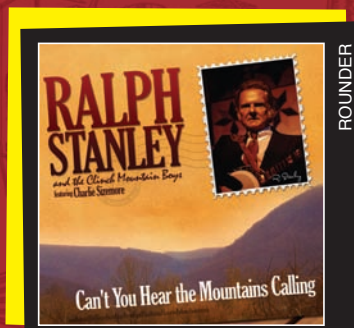
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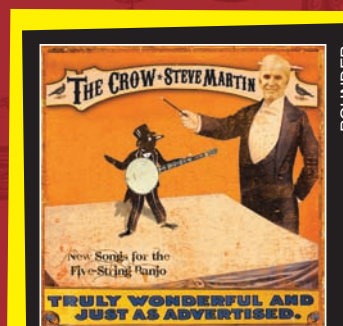
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# Higher ground

Solnit's latest explores the utopic possibilities glimpsed in disaster

By Max Goldberg  
arts@sfbg.com

**LIT** What Susan Sontag wrote about illness in 1978's *Illness as Metaphor* and 1989's *AIDS and Its Metaphors* holds for disaster as well: all too often, widespread devastation

is made to serve moralistic meanings. Perhaps the primary virtue of Rebecca Solnit's clear-headed new book, *A Paradise Built in Hell: The Extraordinary Communities That Arise in Disaster* (Viking, 353 pages, \$27.95), is that it does not simply swap one interpretation of disaster — as anticonsumerist reckoning, for instance — for another, such as Jerry Falwell-style damnation. Solnit is interested in how people act in the aftermath, for better and for worse.

By tallying stories from a century's worth of disasters, Solnit mounts a passionate argument that altruism and solidarity are the norm, no matter what the media or authorities might report. Early in *A Paradise Built in Hell*, she reflects on the unexpected joy found in the wake of the Loma Prieta earthquake in 1989: "We don't even have a language for this emotion in which the wonderful comes wrapped in the terrible, joy in sorrow, courage in fear. We cannot welcome disaster, but we can value the responses, both practical and psychological."

Solnit collects evidence of commonplace resilience from bottom-up accounts of earthquakes in San Francisco and Mexico City, the London Blitz, 9/11, Katrina, and the Halifax Explosion of 1917. She marshals these anecdotes against the Hobbesian view, often taken by those in power, that ordinary people will backslide into chaotic violence without strict social controls. A ruling class's authority is disrupted in disaster, and this tends to put them in a preemptive, paranoid mood. The helpful term for this displacement is "elite panic." The predictability of war-rantless crackdowns is depressing. In Solnit's history, we see Louisiana governor Kathleen Blanco ("These troops know how to shoot and kill,

and they are more than willing to do so if necessary, and I expect they will") echoing the brutal edict issued by San Francisco's mayor, Eugene Schmitz, in 1906 ("The Federal Troops, the members of the Regular Police Force, and all Special Police Officers have been authorized by me to KILL any and all persons engaged in looting"). People matter more than property, except when they don't.



Disasters such as the 1985 Mexico City earthquake become a window into public desires in Rebecca Solnit's new book *A Paradise Built in Hell*.

It's to Solnit's credit as a journalist that she departs from her script in New Orleans for a harrowing account (with an assist from former *Guardian* reporter A.C. Thompson) of the murder of several black men by heavily armed white vigilante groups. One wonders, however, if these ragtag brigades—which certainly cannot be called "elite" — aren't filling a similar vacuum, in their way, as the informal groups that set to feeding the hungry. How does Solnit's goodness match up with the mass-complicity required of genocide? It's telling, after all, that Jan T. Gross' 2001 book about a massacre of Jews in World War II was titled *Neighbors*.

*A Paradise Built in Hell* is a little didactic and a lot repetitious in the

typical nonfiction style, and for someone obviously concerned with the impact of words, Solnit never really explains the Christian tuning of her title. But these are only chinks in the book's broad spirit of inquiry. Solnit's sources include Carnival, Russian anarchist thinker Peter Kropotkin, the reactionary politics of disaster movies like *Dante's Peak* (1997), and William James, who was visiting Stanford during the '06 quake. Her most intriguing proposition is that the civic temper — James' phrase — loosed by disaster represents a kind of desire. We're so used to thinking of desires, both as they're expressed and repressed, as a private matter of sexuality and identity that it's almost shocking to hear the word

## FRIDAY NIGHTS

at the de Young

### October 2

From 5–8:45pm with free programs and live music. Enjoy cocktails and an evening menu in the Café. Regular admission applies to visit the galleries.



Beth Custer and Will Bernard. Photo by: Rob Vlack

VIEW the special exhibition *Tutankhamun and the Golden Age of the Pharaohs*. This exhibition presents 130 important objects, including 50 from the tomb of King Tut, and places the boy king in a larger context through an additional 80 objects from the tombs of his ancestors. Also on view, *Art and Power in the Central African Savanna*.

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SCREEN the Inuit film *Uksuum Cauyai: The Drums of Winter*. This feature-length documentary explores the traditional dance, music, and spiritual world of the Yup'ik Eskimo. In the Koret Auditorium at 7pm; seating is on a first-come, first-served basis.

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Fever Ray's laser-folk touches on life and death. This year's **Hardly Strictly Bluegrass** brings music legends like Marianne Faithfull and ... Steve Martin? | FEVER RAY PHOTO BY ELIN BERG



## Ray of darkness

By Kimberly Chun  
[arts@sfbg.com](mailto:arts@sfbg.com)



**SONIC REDUCER** We've got a fever for the flavor of sleep deprivation: everywhere I look, our proud ladies of the recession are pushing prams filled with spawn, swinging Baby Bjorns crammed with newborns. It's baby time — the ideal way to fill the hours emptied by layoffs, buyouts, forced shut-downs, mandatory vaca. Severance packages ought to come with a bonus pack of Pampers, 'cause you can't sever that 18-year-plus invisible umbilical cord to the most personal of side projects.

Karin Dreijer Andersson of electropop sensations the Knife and now Fever Ray knows of what I speak: she gestated this year's *Fever Ray* (Mute) over eight months shortly after she had her second child. "I guess it's a lot about being in the house, and the new ideas you get when you become a parent," Andersson, 34, explains by phone from her digs in Stockholm.

"When you give birth to something you also start to understand what life is — and you also start to understand the opposite, what death is about," she muses, carefully parsing out each word. "So for me, it was a very frightening time as well because it's the first time you see the very thin line in-between. It's a huge awakening in a way.

All of which explains the corpse paint Andersson sports in Fever Ray's promo shots — and the folkish costumes designed by Andreas Nilsson for the tour. Together, Nilsson and Andersson hoped to evoke "the very primitive and primal elements in the music," while acknowledging Fever Ray's digital and high-tech qualities — fashioning a kind of "laser-folk" look, if you will.

Fever Ray itself marked a major switch for Andersson: a return to making music on her own, something she did long before she started collaborating in 1999 with her brother Olof Dreijer. After gathering acclaim and awards for the Knife's *Silent Shout* (Rabid, 2006), they decided to take a break, though they also recently collaborated on *Tomorrow in a Year*, an opera about Charles Darwin, which debuted this summer in Copenhagen. "It's very fun to use pitch-shifting on a classically trained mezzo-soprano," Andersson says happily.

For Fever Ray, Andersson stirred together digital sonics, synths, and software with analog drums, guitar, handclaps, and piano, as well as her beloved pitch-shifter for vocals: it seemed apropos for beauteous, dark, and downtempo ruminations like "Concrete Waltz" and "Keep the Streets Empty for Me." "That mix between very digital instruments and the analog sound — I think it's very important to get a good dynamic," Andersson notes. "It becomes very

... flat if you just use digital. And I think the same when you just play with just analog — for me it sounds a bit boring." **SFBG**

### FEVER RAY

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### GRAZING IN THE 'GRASS

Cutbacks abound, but don't expect many amid the free golden fields of **Hardly Strictly Bluegrass**. This year brings unexpected couplings like comedian Steve Martin brandishing his banjo with the Steep Canyon Rangers; Booker T ganging up with the Drive-By Truckers; and Rage Against the Machine/Street Sweeper Social Club's Tom Morello in the songwriter circle with Dar Williams and marrieds Steve Earle and Allison Moorer. I'm looking forward to relatively HSB newbs like Allen Toussaint, Marianne Faithfull, Mavis Staples, Okkervil River, Elvis Perkins in Dearland, and Amadou and Mariam, and I'm hoping to hop on the way-way-back machine for Little Feat and Malo (Carlos Santana broheim Jorge's band, of "Suavacito" fame). For a primo education in the real dealie, install yourself at the Sunday's Banjo Stage for Hazel Dickens, Doc Watson, Earl Scruggs, and Ralph Stanley. **SFBG**

Fri/2-Sun/4, check site for times, free. Speedway Meadow, Golden Gate Park, SF.  
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**Guilt on hold: Liam Neeson stars as a former terrorist in *Five Minutes of Heaven*.** | PHOTO COURTESY OF RECONCILIATION LIMITED 2009

## No resolve

A troubled past leads to a haunted present in *Five Minutes of Heaven*

By Dennis Harvey  
arts@sfbg.com

**FILM** It was the last Bush administration's master PR stroke to render terrorism completely abstract while appearing to frame it in layman's terms. There's no real choosing sides when the choices are "evil" and "freedom" — who's going to say slow down there, pardner, when the cause is painted as humanity against the inhuman? That equation bought carte

blanche approval for a lot of dumb subsequent moves, with the world arguably no safer as a consequence.

Most Americans have an absolute faith that we're the good guys. But most bad guys were good guys once — it's a process, not a natal condition. It's unpleasant but valuable work to imagine exactly how fanaticism can create a sense of righteousness in violence, as opposed to the zero brain power required to think an entire country or religion might wake up one day and say "Let's be evildoers!"

We'd like to think our principles would withstand hunger,

torture, propaganda, Roling, whatever. But who really knows what we're capable of after a few weeks, months, years of deprivation or indoctrination? It took Patty Hearst just 71 days to become machine-gun-wielding Tania. Who can blame her if she chose a life of John Waters cameos and never discussed the matter afterward? The woman who robbed a Hibernia Bank must seem like a stranger — the kind who nonetheless can shame you by association, like an embarrassing relative or something said while very drunk. Her personality was bent against her will. Luckily, it sprang back.

The character played by Liam Neeson in *Five Minutes of Heaven* deals with his terroristic youth in precisely the opposite fashion — it's become both penitentiary cause and ruination of his life. Neeson is an actor who carries his looks and towering stature like a burden — few stars are so at home communicating guilt, masochism, and rueful sacrifice. His Alistair is an esteemed present-day lecturer, activist, and conflict-resolution mediator of violent group behavior.

His qualifying original sin: in 1974, at age 17, he assassinated a young Catholic local to prove mettle within a midsize Irish city's pro-England, Protestant guerrilla sect. He served 12 years for that crime. But Neeson's face knows Alistair's punishment is never-ending. In mind's eye he keeps seeing his young self (Mark Davison) committing murder — as wit-

CONTINUES ON PAGE 32 >>

### PARTLY CLOUDY: DANCERS SHINE THROUGH UNEVEN OTHER SUNS

**DANCE REVIEW** In December 2007, a preview of the first section of Margaret Jenkins Dance Company's *Other Suns* (a Trilogy) raised high hopes. Unfortunately, the 80-minute triptych, which premiered Sept. 24-26 at Yerba Buena Center for the Arts and is scheduled for a four-city national tour, did not quite fulfill them.

Jenkins paired her own company of eight with six dancers from China's Guangdong Modern Dance Company. She also invited guest artists Amy Foley and Norma Fong from Robert Moses' Kin Dance Company. To work with so many magnificent dancers and strong personalities must have been glorious and grueling, even for a choreographer as experienced as Jenkins. For the audience, much of it was pure bliss, particularly once the Chinese dancers came more fully into their own.

Jenkins slightly revised part of the piece, with Foley taking over from Melanie Elms the role as the instigator. Gone also is Alex V. Nichols' mysterious pool but the seas of low-hanging lights stayed. *Suns* encountered its major stumbling block in the second movement for



**Margaret Jenkins Dance Company and Guangdong Modern Dance Company prove dance is a universal language in *Other Suns* (A Trilogy).** | PHOTO BY LIN XIAOYI

which Jenkins — whose dancers always collaborate on the choreography — deployed the elegantly pliant Guangdong dancers in canons and unisons. Visually and

CONTINUES ON PAGE 32 >>

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## Heaven CONT.»

nessed by the victim's little brother, Joe (Kevin O'Neill).

Directed by Oliver Hirschbiegel, German director of 2004's *Downfall*, *Five Minutes of Heaven* — the ecstatic timespan James Nesbitt's flop-sweating adult Joe figures he'd experience upon killing Alistair — is divided into three acts. The first is a vivid, gritty flashback. The second finds our anxious protagonists preparing for a "reconciliation" TV show taping that doesn't go as planned. Finally the two men face each other in an off-camera meeting that vents Joe's pent-up lifetime of rage.

*Heaven* has been labeled too theatrical, with its emphasis on two actors and a great deal of dialogue. But the actors are fantastic, the dialogue searing. There's nothing stagy in the skillful way both rivet attention. This very good movie asks a very human question: how do you live with yourself after experiencing the harm fanaticism can wreak, as perp or surviving victim? Surely we're better off for understanding what shapes terrorism. The alternative is psychological non-insight as blunt as the concept "evildoer." **SFBG**

**FIVE MINUTES OF HEAVEN** opens Fri/2 in Bay Area theaters.

## PARTLY CLOUDY: DANCERS SHINE THROUGH UNEVEN OTHER SUNS

CONT.»

kinetically weak, it undermined *Suns'* trajectory; the third movement should have been a culmination of what preceded. Instead, despite recurring movement motives, it looked tagged on. Paul Dresher's minimalist rehash did not help.

At its best, *Suns* suggested a sense of scintillating vibrancy and aliveness coming from the unexpected. Gestures evoked responses from two feet away or all the way across the stage. Darting breaks redefined unisons. Joseph Copley and Li Pianpian's delicious partnering was both fleeting and predestined. Foley and Lu Yahui solos ran on parallel yet differently grounded tracks. And how about Tan Yuanho's balletic athleticism and Steffany Ferroni's fierce physicality, or Margaret Cromwell, who flung herself like a shooting star? *Suns* may not be perfect, but the dancers come pretty damned close. (Rita Felciano)



# Quintessence

*Sins Invalid* puts the spotlight on sexuality and disability

**THEATER** San Francisco's Brava Theatre is mostly dark, except for the spotlights on stage. Under the white light, singer Nomy Lamm's face peers out from under the beak of a vulture headpiece. She flaps her feathered wings and thrusts her hips, like she is working a hula hoop in slow motion.

"I remember the feel of your hands on my body," Lamm sings. "Makes me scream, 'Am I broken?'"

It is three weeks before the premiere of this year's *Sins Invalid*'s performance art show of the same name, and artistic director Patty Berne sits near the back of the theater. She watches Lamm's rehearsal intently, and as the performance ends, her face splits into an approving smile. "Oh Nomy, I am so frickin' excited," Berne exclaims. "That was so hot — you don't even know!"

Currently in its fourth year, *Sins Invalid* is an annual performance project about sexuality and disability. The upcoming show, which runs for three nights at Brava, showcases 12 performances from local and international artists, including Oakland's Seeley Quest and the U.K.'s Mat Fraser. The collection of theatrical, musical, spoken word, and multimedia performances includes passages that are confrontational and provocative and moments that are soft and sweet.

According to Berne, who is also the cofounder of *Sins*, the show's dimensions reflect the diverse issues that people with disabilities face, living in societies where they are traditionally perceived as unsexy, or even sexless. "[People with disabilities] are thought of as asexual and [it's

assumed] that our lives are defined by our disabilities," she says. "Thinking that we are neutered is absurd. It's like assuming parents stop having sex because they have a child."

According to the *Sins Invalid* mission statement, the performance project not only supports artists with disabilities, it also strives to centralize "artists of color and queer and gender-variant artists." The goal of the organization, explained cofounder Leroy Moore, has been to create a community of historically marginalized artists and to provide a mirror for those who are disabled, queer, or of color.

The tone of this year's two-hour show is set with Lamm's opening act, "a sexy monster rock opera" called *The Reckoning*. Dressed as a vulture, Lamm plays a dejected animal that struggles to know itself and its place in the universe. In the more intimate *Bird Song*, she is an abandoned baby bird that sings from a nest made of stuffed panty hose and prosthetic legs.

"[*Bird Song*] is about quiet power. It's like, 'I know what I have, and when you're ready to see it, come say hi,'" said Lamm.

Other artists, among them Fraser and choreographer/dancer Antoine Hunter, use their bodies to create powerful performances. In the solo act *No Retreat, No Surrender*, Fraser taps into his martial arts training to simulate being physically beaten to a soundtrack of insults commonly hurled by ableists. In *The Scene*, theater marries film in a sexually explicit and tense performance about a man who visits a dominatrix and unexpectedly undergoes an inner transformation.

Moore, who plays the visitor in *The Scene*, explained that in addition to flipping the notion of who visits a dominatrix, the piece is about loving oneself. "In the beginning [of the scene, the man going to the domme] is not sure what to expect. At the end, he comes to love himself and know 'I am beautiful.'"

Since the inaugural *Sins Invalid* showing at Brava in 2006, what once was a one-night annual event has blossomed into a three evenings of performance. According to Berne, previous shows have packed full houses. The public's reaction to the project, many *Sins* artists say, has been a validating — if not overwhelming — experience.

For *Sins* performer Quest, who lives day-to-day as a "broke-ass artist



**Rock opera veteran Nomy Lamm brings her musical and writerly talents to *Sins Invalid*.**

PHOTO COUTESY OF SINS INVALID

schlep," receiving shout-outs from past audience members is one of the most rewarding parts of the experience. "All year 'round, people are like, 'I saw you at the show, and I told about my friend about you guys!' People are circulating the news and it's totally gratifying."

By helping to create new dialogue among the disabled and able-bodied communities, many of those involved with *Sins* feel like they are making history — and as Moore states, rewriting the books as well. "[Being involved in *Sins*] feels like I'm correcting history for people with disabilities," says the Berkeley activist. "History is not written from us — it's always about others. Now we get to speak our own stories."

Houston-based Maria Palacios, a spoken word artist who has been with *Sins* for three years, feels that the project passes the torch of hope to the next generation of people with disabilities. "When I was growing up, I didn't have a Barbie with a wheelchair," Palacios said. "But now kids will have us as heroes to look up to — they will have a history in place already." **SFBG**

## SINS INVALID

Fri/2–Sat/3, 8 p.m.; Sun/4, 7 p.m.  
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Patty Berne



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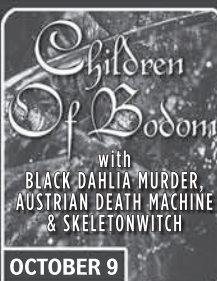
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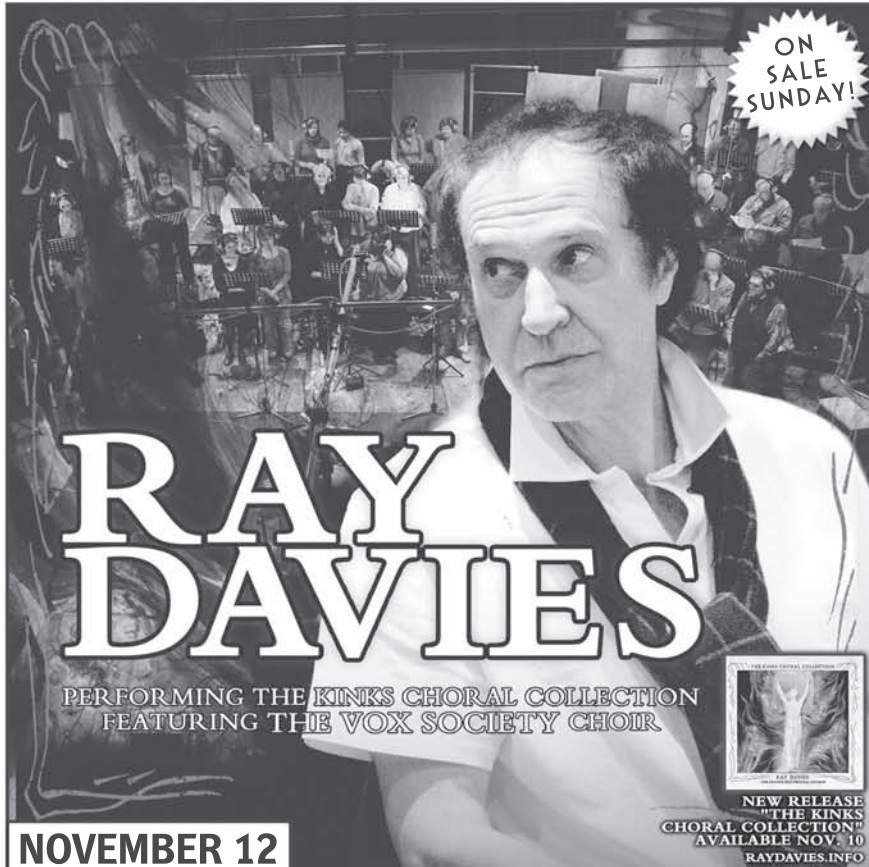
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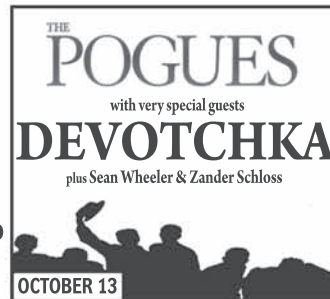
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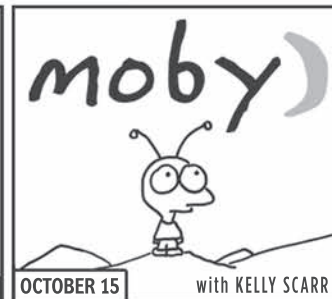
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It's a love fest! Joan Rivers, left, slips us a little boa and injects some laughs at Cobb's. Right, top to bottom, Frankie Knuckles, the Martinez Brothers, and the Body and Soul DJs work the house around LovEvolution. | JOAN RIVERS PHOTO BY CHARLES WILLIAM BUSH



## Funny face

By Marke B.  
superego@sfbg.com

**SUPER EGO** How could anyone say no to Joan Rivers? The turbulent past, the red-carpet gushes, the petrified visage? Sure, we could blame her for Kathy Griffin and the rise of celebrity culture, but she also created the one true tagline of our time in a Geico commercial that defined a generation: "I can't feel my face!" Recently roasted, the hysterically hysterical comedian is gracing us with her presence in early October, and the only time she could talk to me was smack dab in the middle of Folsom Street Fair. So I unhooked myself and ducked in to a Porta-Potty to call her in New York.

**SFBG** Hi Joan, please forgive any background noise. I'm calling you from our giant leather fetish festival, the Folsom Street Fair.

**Joan Rivers** Fantastic! I'm there with you in my heart.

**SFBG** I remember you were here in San Francisco this time last year. The gay press published the screaming headline, "Leather Fair a huge success!" with a big picture of your face underneath it.

**JR** I really couldn't ask for much more.

**SFBG** This year's fair falls on Yom Kippur, so you get the beatings and the

atonement all in one. Do you observe Yom Kippur?

**JR** I do observe it. I'm the matron of my family, so I have a huge dinner to prepare!

**SFBG** I'll keep it short and sweet, then. I adore your signature line of jewelry that you sell on QVC. Lately, I've seen many up-and-coming drag queens wearing your items.

**JR** It's such an absolutely gorgeous collection, and I'm not just saying that because it's mine. It's truly exquisite, and I'm sure it looks lovely on the girls.

**SFBG** It really does. And congratulations on your hard-fought win on this year's Celebrity Apprentice. You went tooth and nail!

**JR** The best part was donating my winnings to [meal-delivery service to AIDS patients] God's Love We Deliver, a charity I've been supporting for years. Let me tell you, Marke, it was such a thrilling experience. Would I do it all again? No.

**SFBG** At 76, you're still doing stand-up. You're doing four shows in two nights at Cobb's. Good lord! What are the crowds like here?

**JR** I love San Francisco. I once lived there for a month when I was in residence at the Magic Theater and it was a beautiful time. San Francisco is smart and it's gay. What more do you need as a performer?

**JOAN RIVERS** Fri/2 and Sat/3, 7:30 p.m. and 9:30 p.m., \$53.50-\$55. Cobb's Comedy Club, 915 Columbus, SF. [www.cobbscomedy.com](http://www.cobbscomedy.com)

## FEEL THE LOVE

"Our club is for young people," the promoter of a popular electro club responded coolly when I asked if her tribe would have a presence at LovEvolution, formerly Lovefest, formerly Love Parade, on Saturday, Oct. 3. It's true that the programming of the massive outdoor rave-athon can seem a bit, er, mature. But the all-ages party is bursting with eager youth, with a youthful outlook to match, even as it seems more and more panicky about reeling in out-of-town Big Names. The true local and new will be found on the smaller parade floats, with California Dubstep Republic, Homochic, and the "Janky Barge" looking especially twisty. And this time around, at the satellite parties, the kids are in for one holy cow of a house education. DJ Frankie Knuckles will show them why he's the godfather of house at Temple ([www.temple.sf.com](http://www.temple.sf.com)) and the awesomely gifted and underage Martinez Brothers will represent the next soulful wave at Mighty ([www.mighty119.com](http://www.mighty119.com)), both on Fri/2. Also at Mighty, on Sunday, Oct. 4, is an event that everyone in Clubland is wetting their drawers for. One of the best parties I've ever been to (and spent a ton of frequent flyer miles on), New York City's Body and Soul, is popping up for one night here in San Francisco, reuniting founding DJs Francois K., Danny Krivit, and Joe Clausell. It's all too much, and that's quite a bit of the point. **SFBG**

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FROM COMEDY CENTRAL,  
CBS, TBS AND E!  
**LISA LANDRY**  
PHIL HANLEY, NATO GREEN  
TUESDAY 10/6 - WEDNESDAY 10/7  
FROM LATE SHOW  
WITH DAVID LETTERMAN!  
**JOE WONG**  
HARI KONDABOLU, EDWIN LI  
THURSDAY 10/8 - SATURDAY 10/10  
FROM AIR AMERICA AND OVER 40  
APPEARANCES ON CONAN O'BRIEN!  
**MARC MARON**  
HARI KONDABOLU, NICK YOUSSEF  
MONDAY 10/12  
FROM SUPER HIGH ME, BEST WEEK EVER  
AND LAST COMIC STANDING!  
**DOUG BENSON**  
ONE NIGHT ONLY!  
WEDNESDAY 10/14 - SATURDAY 10/17  
FROM CHELSEA LATELY  
AND COMEDY CENTRAL  
**JO KOY**  
THAI RIVERA  
THURSDAY 10/22 - SATURDAY 10/24  
STAND UP COMEDY LEGEND!  
**EMO PHILIPS**  
KRIS TINKLE, SEAN KEANE  
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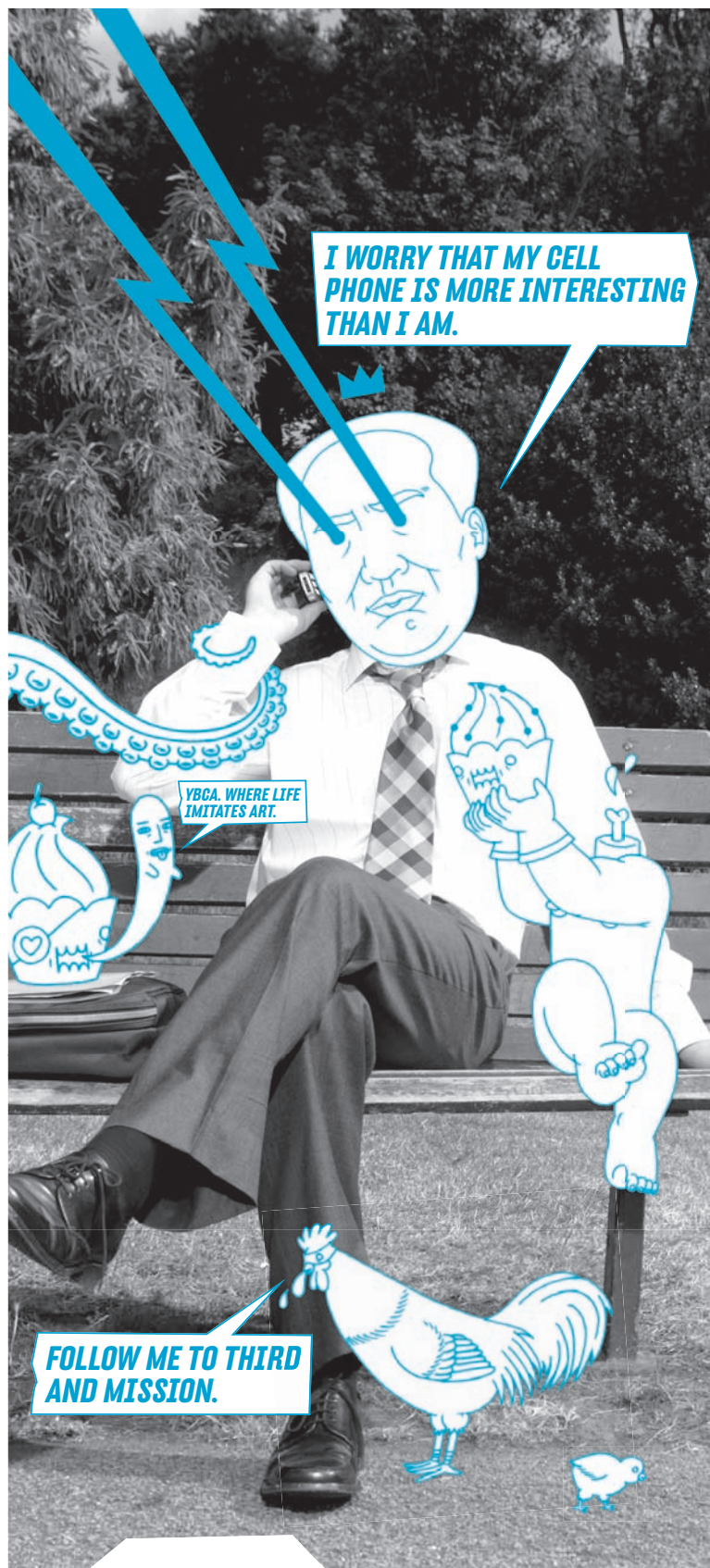
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OCTOBER 2-3  
**JOAN RIVERS**  
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OCTOBER 8-11  
**HAL SPARKS**  
From "Queer As Folk" and VH1's "I Love the 70's"  
OCTOBER 15-18  
**JIM BREUER**  
From "Saturday Night Live" and Sirius Radio's "Breuer Unleashed"  
OCTOBER 22-25  
**KEVIN NEALON**  
From "Weeds" and "Saturday Night Live"  
OCTOBER 28  
**AARON KARO**  
"I'm Having More Fun Than You"  
OCTOBER 29-30  
**DAMON WAYANS JR**  
From "Dance Flick" and HBO's "Def Comedy Jam"  
ALL SHOWS:  
Cover charge plus two beverage minimum 18 & older with valid ID  
SHOWTIMES:  
Sunday-Thursday 8pm  
Friday-Saturday 8/10:15 pm  
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SHOW INFO: 415-928-4320  
Validated Parking @ Anchorage Garage, 500 Beach St.

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WED. SEPT. 30 • DOORS 8 / SHOW 9 • \$18 ADV. / \$21 DOOR  
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THE MOVEMENT  
THURS. OCT. 1 • DOORS 8 / SHOW 8:30 • \$16 ADV. / \$16 DOOR  
**DATAROCK**  
ESSER • KAV  
FRI. OCT. 2 • DOORS 8 / SHOW 9 • \$17 ADV. / \$17 DOOR  
**ASOBI SEKSU**  
LONEY, DEAR  
ANNA TERNHEIM  
TUES. OCT. 6 • DOORS 7:30 / SHOW 8 • \$15 ADV. / \$15 DOOR  
**SCHOOL OF SEVEN BELLS**  
WARPAINT • PHANTOGRAM  
WED. OCT. 7 • DOORS 8 / SHOW 9 • \$16 ADV. / \$16 DOOR  
**PEOPLE UNDER THE STAIRS**  
KENAN BELL  
THURS. OCT. 8 • DOORS 7:30 / SHOW 8 • \$25 ADV. / \$25 DOOR  
**KFC 89.7** **TEENAGE JESUS AND THE JERKS**  
BURMESE • T.I.T.S.  
FRI. OCT. 9 • DOORS 8 / SHOW 9 • \$15 ADV. / \$16 DOOR  
**POLVO • MOGGS**  
SAT. OCT. 10 • DOORS 7 / SHOW 8 • \$18 ADV. / \$20 DOOR  
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BLEEDING THROUGH  
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TONIGHT! **MASON JENNINGS**  
CRASH KINGS  
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SPECIAL OPENING SET BY BUDDY MILLER  
MON. & TUES. OCT. 5 & 6 **SEATED!**  
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+10/5 ONLY: **JESSICA LEA MAYFIELD**  
THURS. OCT. 8 • DOORS 8 / SHOW 9 • \$16 ADV. / \$18 DOOR  
**TOUBAB KREWE**  
FRI. OCT. 9 INGRID MICHAELSON  
SOLD OUT—THANK YOU!  
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**ROMANE EVENT**  
THE ROMANE EVENT IS A MONTHLY COMEDY SHOW FEATURING THE BEST AND BRIGHTEST COMICS THE BAY AREA HAS TO OFFER.

**10:30PM, \$3**  
**STAY GOLD**  
HELLA QUEER DANCE JAMS. WHITE HOT CRUISING AND SOLID GOLD MOVEMENT. THE LAST WEDNESDAY OF EVERY MONTH WITH DJ'S PINK LIGHTNING, RAPID FIRE AND SPECIAL GUESTS MONTHLY.

**THURSDAY OCTOBER 1 10PM, NO COVER!**  
**DJ FOODCOURT AND HIS PALS**

**FRIDAY OCTOBER 2 7:30PM, \$7**  
**RAD CLOUD**  
**CAROLINE SMITH & THE GOODNIGHT SLEEPS**  
EVERY FRIDAY AT 10PM, \$5  
**LOOSE JOINTS!**  
**W/ DJs THOM THUMP**  
**DAMON BELL & CENTIPEDE**  
FUNK/SOUL/HIPHOP/ AFRO-BEAT/& MORE

**SATURDAY OCTOBER 3 8PM, NO COVER!**  
**DJ JON**  
HIP HOP AND OTHER ASS SHAKIN' BEATS! JOIN US FOR TAMARA WEISS' GOING AWAY PARTY  
EVERY SATURDAY AT 10PM, \$5  
**EL SUPERRITMO**  
**W/ ROGER MAS AND EL KOOL KYLE**  
CUMBIA/DANCEHALL/SALSA/HIP-HOP

**SUNDAY OCTOBER 4 8PM, \$7**  
**TOM HEYMAN**  
**OKIE ROSETTE**  
**DANNY PEARSON (AMO)**

**MONDAY OCTOBER 5 8PM, NO COVER!**  
MAKEOUT FIRST MONDAYS  
**NATHAN CLEVENGER GROUP**  
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## MUSIC LISTINGS



**Slim Cessna's Auto Club plays Café du Nord Sat/3.**

PHOTO BY GARY ISAACS

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 30

### ROCK/BLUES/HIP-HOP

**Alma Desnuda, Lady Danville, Davey G Project, Ilaya, Brett Hunter** Café du Nord. 8pm, \$10.  
**Little Junior Davis and the All-Star Blues Hounds** Rasselas Jazz. 8pm, free.  
**Hamilton Loomis Biscuits and Blues** 8pm, \$15.  
**Hammerlock, Holley 750** Annie's Social Club. 8pm, \$7.  
**Ida Marie, Natalie Portman's Shaved Head** Fillmore. 8pm, \$20. Hosted by Perez Hilton.  
**Mason Jennings, Crash Kings** Great American Music Hall. 8pm, \$20.  
**Mo'Fone, Brothers Goldman** Boom Boom Room. 9:30pm, \$5.  
**Publish the Quest, Radioactive** Elbo Room. 9pm, \$7.  
**Gil Scott-Heron, Ise Lyfe, Orgone** Regency Ballroom. 9pm, \$35.  
**Sermon, Blank Stares** Hemlock Tavern. 9pm, \$7.  
**Sonos, Austin Hartley-Leonard** Hotel Utahl. 9pm, \$10.  
**Stripmall Architecture, Sweet Trip, Boy in Static** Bottom of the Hill. 9pm, \$8.  
**Tell-Tale Heartbreakers, Green Lady Killers, Hooray for Everything** Knockout. 10pm, \$6.  
**Works Progress Administration, Molly Jensen** Independent. 8pm, \$15.

### BAY AREA

**Kylie Minogue** Fox Theater. 8pm, \$58.50-99.50.

### JAZZ/NEW MUSIC

**"B3 Wednesdays"** Coda. 9pm, \$7. With Nick Rossi Trio.  
**Cat's Corner** Savanna Jazz. 7pm, \$5-10.  
**Ben Marcato and the Mondo Combo** Top of the Mark. 7:30pm, \$10.  
**Swing With Stan** Rite Spot, 2099 Folsom, SF; www.ritespotcafe.net. 8pm, free.  
**Tin Cup Serenade** Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.

### FOLK/WORLD/COUNTRY

**49 Special** Climate Theater, 285 9th St., SF; (415) 704-3260. 8pm, \$7-15 sliding scale. Part of the Music Box Series.  
**Soja, Kapakahi, Movement** Slim's. 9pm, \$21.

### DANCE CLUBS

**Booty Call** Q-Bar, 456 Castro; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.  
**Hands Down!** Bar on Church. 9pm, free. With DJs Klaksaarb, Mykill, and guests spinning indie, electro, house, and bangers.  
**Jam Wednesday** Infusion Lounge. 10pm, free. DJ Slick Dee.  
**Qoöl** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.  
**RedWine Social** Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.

**Respect Wednesdays** End Up. 10pm, \$5.  
**Rotating DJs** Lonestar Sound, Young Fyah, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.  
**Synchronize II** Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

## THURSDAY 1

### ROCK/BLUES/HIP-HOP

**Abe Vigoda, Psychic Reality, Mi Ami DJs** Knockout. 9:30pm, \$6.  
**David Bazan, Say Hi** Independent. 8pm, \$15.  
**Heather Combs, Aiden James, David Greco, Francesca Lee** Hotel Utah. 7:30pm, \$8.  
**Datarock, Esser, Kav Slim's** 8:30pm, \$16.  
**Glenn Labs, Mark Matos and Os Beaches, TV Mike and the Scarecrows** Café du Nord. 9pm, \$10.  
**Hot Fog, Private Dancer, Careerers** Hemlock Tavern. 9pm, \$6.  
**Hot Toddlies, Foxes!, Ian Fays, DJs from Your Latest Crush** Bottom of the Hill. 9pm, \$10.  
**Kylea, Saviours, Bison BC, Kowloon** Walled City DNA Lounge. 7pm, \$15.  
**Maldroid, We Should Be Dead, Hooks Three** Parkside. 9pm, \$7.  
**Mass Fiction, DoubleDouble, Dubious Ranger** Grant and Green. 9pm, free.  
**Please Do Not Fight, Bird by Bird, Ghost and City, Finish Ticket** Rickshaw Stop. 7:30pm, \$10.  
**Boz Scaggs and the Blue Velvet Band** Great American Music Hall. 8pm, \$100. Benefit for the Richard de Lone Special Housing Fund.  
**Seconds on End** Boom Boom Room. 9:30pm, \$5.  
**Johnny Vernazza Biscuits and Blues** 8pm, \$15.  
**Gillian Welch** Fillmore. 8pm, \$29.50.

### BAY AREA

**Kylie Minogue** Fox Theater. 8pm, \$58.50-99.50.

### JAZZ/NEW MUSIC

**Debashish Bhattacharya** Yoshi's San Francisco. 8 and 10pm, \$15.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.  
**Laurent Fourgo** Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7:30pm, free.  
**"Full Moon Concert Series: Blood Moon"** Luggage Store Gallery, 1007 Market, SF; www.luggagestoregallery.org. 8pm, \$6-10. With James Kaiser and AC Way, and Past-Present-Future.  
**Lisa Lindsley and Walter Bankovitch Trio** Shanghai 1930. 7pm, free.  
**Marlina Teich Trio** Brickhouse, 426 Brannan, SF; (415) 820-1595. 7-10pm, free.  
**Oz Noy** Coda. 9pm, \$15.  
**Stompy Jones** Top of the Mark. 7:30pm, \$10.

### FOLK/WORLD/COUNTRY

**Dark Hollow Band** Atlas Café. 8pm, free.  
**Shannon Ceili Band** Plough and Stars. 9pm, free.  
**Whisky Richards** Maggie McGarry's, 1353 Grant, SF; (415) 399-9020. 9pm, free.

### DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$5-6. DJs



SFBG.COM/MUSIC LISTINGS 37



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LOVE PARADE & LOVEFEST  
COMES THE EVOLUTION OF LOVE IN OUR 6TH ANNUAL EVENT

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A DANCE MUSIC PARADE & FESTIVAL

## SATURDAY // OCTOBER 3RD

JOIN US AT 12 NOON SATURDAY FOR A PARADE  
STARTING AT 2ND & MARKET AND GOING DOWN TO CIVIC CENTER PLAZA  
\$10 ADMISSION AT FESTIVAL SITE /// FEATURING 25 FLOATS AND A LIVE ELECTRONICA STAGE  
LOVEEVOLUTION BENEFITS A NUMBER OF LOCAL NON-PROFIT ORGANIZATIONS

JOIN LOVE WEEK FESTIVITIES STARTING WEDNESDAY, SEPTEMBER 30TH AT COOL HAPPY HOUR THURSDAY, OCTOBER  
1ST AT SUPPERCLUB FOR NEXT AID BENEFIT FRIDAY AT MIGHTY FOR PINK MAMMOTH'S OFFICIAL PRE-PARTY  
SATURDAY : OFFICIAL AFTER PARTY AT BILL GRAHAM CIVIC AUDITORIUM

[WWW.SFLOVEEVOLUTION.ORG](http://WWW.SFLOVEEVOLUTION.ORG)



SAT/3  
DANCE CLUBS

CONT.&gt;&gt;

**Debaser** Knockout. 9pm, \$5. Wear a flannel, get in free before 11pm to this 90s alternative dance party with DJs Jamie Jams and Emdee.

**Everlasting Bass** 330 Ritch. 10pm, \$5-10. Bay Area Sistah Sound presents this party, with DJs Zita and Pam the Funkstress spinning hip-hop, soul, funk, reggae, dancehall, and club classics.

**Fire Corner** Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.

**Gemini Disco** Underground SF. 10pm, \$5. Disco with DJ Derrick Love.

**Get Loose!** Beauty Bar. 10pm, free. With DJ White Mike spinning dance jams.

**HYP** Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.

**Leisure** Paradise Lounge. 10pm, \$7. DJs Omar, Aaron, and Jet Set James spinning classic brit-pop, mod, 60s soul, and 90s indie.

**LovEvolution** Parade starts at Market and 2nd St. and ends at Civic Center Plaza for a dance music festival, SF; www.sflovevolution.org. Parade starts at noon, free; festival from noon-8pm, \$10. Featuring a diverse and extensive line up of dance music DJs.

**Rebel Girl** Rickshaw Stop. 10pm, \$5. "Electroindierockhiphop" and 80s dance party for dykes, bois, femmes, and queers with DJ China G and guests.

**Saturday Night Soul Party** Elbo Room. 10pm, \$10. DJs Lucky, Phengren Oswald, and Paul Paul spin 60s soul on 45s.

**So Special** Club Six. 9pm, \$5. DJ Dans One and guests spinning dancehall, reggae, classics, and remixes.

**Spirit Fingers Sessions** 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

**Summer Saturdays** Bar O n Church. 9pm, free. With DJ Mark Andrus spinning top 40, mashups, hip hop, and electro.

## SUNDAY 4

## ROCK/BLUES/HIP-HOP

**Blakes, Music for Animals, Lucky Jesus** Bottom of the Hill. 9pm, \$10.

**Trevor Childs and the Beholders, Echo Falls,**

CONTINUES ON PAGE 40 &gt;&gt;

**Bender's**  
BENDERS BAR & GRILL  
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**ART BY LISA MENDELSON:  
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RUNS THRU OCT.**

**THURS. OCT. 1ST  
AFTER-PARTY FOR: SUPER-  
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OF TIM BRANCH 10PM FREE**

**SAT. OCT. 3RD  
"THE NERV" RECORD RE-  
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ICHI SUSHI HAPPY HOUR  
6-9PM**

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"TEQUILA TERROR TUES."  
TECATE & SHOT \$6 W/  
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FILM @ 11PM**

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HAPPY HOUR 4 - 7 MON - FRI  
WHISKEY WED \* PBR & SHOT \$5  
SATELLITE RESTAURANT \* WEIRD FISH  
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OAKLAND

**9/30 DOOR 9PM NO COVER! PIRATE CAT RADIO  
DIG THIS! LOCALS ONLY  
JOKES FOR FEELINGS, THE SET, PIE GRINDER**

**10/1 DOOR 9PM \$8  
ZIGGY LOVE  
(PERFORMING THE ZIGGY STARDUST ALBUM FROM BEGINNING TO END)  
DARLING FREAKHEAD, MIDLINE ERRORS**

**10/2 DOOR 6PM / SHOW 9PM FIRST FRIDAY FREE SHOW!  
K-FLAY  
RONDO BROTHERS, LITTLE RED RADIO**

**10/3 DOOR 9PM \$5  
HELLA GAY! DANCE PARTY  
DJ'S BLACK, DURT, RYAN & GSTAR  
SPINNING ELECTRONICA, INDIE, HOUSE & HIP-HOP**

**10/9 DOOR 9PM NO COVER!  
BELLY OF THE WHALE  
THE PENTACLES, GROUNDSKEEPER, TALKY TINA**

**10/10 DOOR 9PM \$15 KSCU PRESENTS  
HAR MAR SUPERSTAR  
THE HEAVENLY STATES, HOT TUB  
SOMEHOW AT SEA**

**THE ENGLISH  
THE BEAT  
DAMON & THE HEATHENS  
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THURSDAY, OCTOBER 15TH**

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**Elbo Room**

**WED 9/30 9PM \$7  
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**THU 10/1 9:30PM \$8  
PLEASUREMAKER BAND RECORD RELEASE!  
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HOSTS: PLEASUREMAKER,  
SENIOR OZ  
LIVE PERFORMANCE FROM  
THE PLEASUREMAKER BAND  
FREE CD WITH PAID ADMISSION**

**FRI 10/2 10PM \$10  
FEMALES WIT FUNK PRESENTS  
JAM ON IT FEAT. HOST:  
Z-MAN (ONE BLOCK RADIUS)  
AND DJ'S: DJ QUEST (LIVE  
HUMAN/SCRATCH HAMPSTERS),  
ROY TWO THOUSAND,  
TYRA FROM SAIGON & LADY  
FINGAZ (FEMALES WIT FUNK)  
\$5 RSVP LIST ON WWW.GOING.COM**

**SAT 10/3 10PM \$10  
SPINNING 60S SOUL 45S  
SATURDAY NIGHT  
SOUL PARTY  
WITH DIS LUCKY, PAUL PAUL,  
PHENGREN OSWALD  
(\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)**

**SUN 10/4 9PM \$6  
DUB MISSION: THE BEST IN DUB,  
DUBSTEP, ROOTS & DANCEHALL  
WITH DJ SEP, MANEESH THE  
TWISTER (SURYA DUB), AND  
VINNIE ESPARZA  
(HELLA TIGHT/DIS-JOINT)**

**MON 10/5 8PM \$5  
THE PEOPLE'S REPUBLIC OF KOMEDY PRESENT  
LAFF TRAK A NIGHT OF  
STAND-UP COMEDY FEAT  
HARI KONDABOLU, ALEX KOLL,  
CHRIS GARCIA, GREG EDWARDS,  
EMILY HELLER, MARCELLA  
ARGUELLOM SOLOMON GEORGIO**

**TUE 10/6 9PM/\$7  
ELBO ROOM PRESENTS  
GEMA  
TERRORITMO**

**WED 10/7 9PM \$5  
ELBO ROOM PRESENTS  
BIZARRE LOVE  
TRIANGLE  
80S DANCE PARTY  
W/DJS ANSO & CHOICE**

**UPCOMING  
THU 10/8 AFROLICIOUS  
FRI 10/9 TREAT EM RIGHT  
SAT 10/10 TORMENTA TROPICAL: SABO  
SUN 10/11 DUB MISSION: KUSH ARORA,  
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**AMNESIA**

**WED 30 8pm. FREE  
Live gypsy jazz w/ GAUCHO  
10:30pm. FREE  
MICHAEL ABRAHAM  
Jazz Session**

**THU 1 9pm, \$6  
TEMPO NO TEMPO  
French Miami  
Caroline on Records**

**FRI 2 7-9pm. FREE  
ROB REICH (PIANO) &  
CRAIG VENTRESCO (GUITAR)  
9-10pm. FREE  
KAY ASHLEY (Brooklyn)**

**10pm, \$5  
BRASS TAX  
house, breaks, electro, hip hop**

**SAT 3 9 pm, \$5  
MOPED Live electronica, odd 80's & DJs  
6-8pm  
HAPPY HOUR:  
Elisabeth Millican and Philip T. Nails  
leave for an epic journey**

**SUN 4 9pm \$7-10  
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Bluegrass Mondays w/  
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ROCK OUT KARAOKE**

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**Top 100 Bay Area Restaurants 2009 and Top 10 New Restaurants of 2008  
—San Francisco Chronicle**

<p><b>tonight!</b> Wed, September 30 An evening with <b>MIKE MALLOY</b> GREEN 960 and nationally syndicated talk show host featuring <b>Helge Hellberg</b> Host, "An Organic Conversation" and <b>Bob Linden</b>, Host, "Go Vegan Radio"</p> <p><b>tomorrow!</b> Thurs, October 1 <b>DEBASHISH BHATTACHARYA</b></p> <p><b>this weekend!</b> Fri, Sat, Sun, October 2, 3, 4 <b>RAMSEY LEWIS TRIO</b> <i>Ramsey Lewis: Songs from the Heart: Ramsey Plays Ramsey</i> - CD Release</p> <p><b>next week!</b> Mon, October 5 <b>THE WAYNE WALLACE LATIN JAZZ QUINTET</b> <i>¡Bien Bien!</i> - CD Release</p> <p><b>next week!</b> Tues, October 6 <b>KAWEH</b> with special guests Edgardo Cambon, Danilo Paiz Carolina Lugo, Carolé Acuña</p> <p>Wed, October 7 (8pm, Early Show) <b>CARLOS REYES</b></p> <p>Wed, October 7 (10:30pm, Late Show) Jazz Mafia Presents <b>REALISTIC ORCHESTRA</b> playing the music of Joe Bagale</p> <p>Thurs, October 8 <b>DEAN &amp; BRITTA</b> (of Luna)</p> <p>Fri, Sat, Sun, October 9, 10, 11 <b>STANLEY CLARKE TRIO</b> with <b>HIROMI &amp; LENNY WHITE</b></p> <p>Mon, Tues, Wed, Thurs, October 12, 13, 14, 15 An Intimate Evening with <b>SHAWN COLVIN</b> Celebrating The Release of Shawn's LIVE! Recorded at Yoshi's San Francisco</p> <p><b>Late Night Live!</b> Every Tuesday 9:30pm - late, \$5 Cover</p>	<p>Wed, September 30 Open Dance Floor <b>ALBINO!</b></p> <p>Thurs, Fri, Sat, October 1, 2, 3 <b>EARL KLUGH</b> <i>this weekend!</i></p> <p>Sun, October 4 (2pm, Matinee) <b>REBECA MAULEÓN &amp; AFRO KUBAN FUSION</b> <i>this weekend!</i></p> <p>Sun, October 4 (7pm) <b>DAR WILLIAMS</b> <i>this weekend!</i></p> <p>Mon, October 5 <b>PROGENY</b> <i>next week!</i></p> <p>Tues, October 6 <b>AMIR ELSAFFAR/ HAFEZ MODIRZADEH QUARTET</b> with Mark Dresser &amp; Alex Cline <i>next week!</i></p> <p>Wed, October 7 <b>JESSE COOK</b></p> <p>Thurs, Fri, Sat, Sun, October 8, 9, 10, 11 <b>REGINA CARTER</b></p> <p>Mon, October 12 <b>NICOLAS BEARDE</b> with special guest Oleg Kireyev</p> <p>Tues, October 13 <b>TARBABY</b> Nasheet Waits, Stacey Dillard Orrin Evans, Eric Revis</p> <p>Wed, October 14 <b>JESSICA WILLIAMS</b></p> <p>Thurs, October 15 <b>ELDAR</b></p> <p>Fri, Sat, Sun, October 16, 17, 18 <b>CEDAR WALTON</b> featuring Steve Nelson, Eric Alexander &amp; David Williams</p> <p>Mon, October 19 <b>HANDS ON FIRE BAND</b> featuring James Henry <i>Dragonfly</i> - CD Release</p>
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**Now Reserve Your Seats at Yoshi's San Francisco!**

Get Tickets at **YOSHIS.COM** / the venue box office / 415-655-5600 / 510-238-9200  
All shows are all ages. All Shows Monday-Saturday 8pm & 10pm, Sunday 2pm & 7pm  
(Unless Otherwise Noted). Open for dinner nightly at both locations. Late Night Menu Available.



## SUN/4 ROCK/BLUES/HIP-HOP

CONT>>

**Cyndi Harvell** Café du Nord. 8pm, \$10.  
**Dark Star Orchestra** Fillmore. 8pm, \$31.  
**John Doe, Sadies, Brothers Comatose** Annie's Social Club. 8pm, \$12.  
**Jolie Holland, Michael Hurley** Independent. 8pm, \$20.  
**Dr. MoJo** Boom Boom Room. 9:30pm, free.  
**Lloyd Gregory** Biscuits and Blues. 8pm, \$15.  
**Liquid Indian, Mujaheddin Bernstein Affair, North Fork, White Pee** Hemlock Tavern. 9pm, \$6.  
**New Model Army, Salty Walt and the Rattlin'** Ratlines DNA Lounge. 7:30pm, \$12.  
**Soulfly, Prong, Cattle Decapitation** Regency Ballroom. 7pm, \$24.

## JAZZ/NEW MUSIC

**"Contemporary Insights: Music and Conversation"** ODC Dance Commons, 351 Shotwell, SF; www.sfcmp.org. 4:30pm, \$5-10. Performance and discussion of John Harris' "The Seven Ages."  
**Imani Winds with Stefon Harris** Herbst Theater, 401 Van Ness, SF; www.performances.org. 7pm, \$27-39.  
**Mr. Lucky, Ramshackle Romeos** Rite Spot, 2099 Folsom, SF; www.ritespotcafe.net. 8pm, free.  
**Rob Modica and friends** Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 3pm, free.  
**Ramsey Lewis Trio** Yoshi's San Francisco. 7pm, \$35.

## FOLK/WORLD/COUNTRY

**"Hardly Strictly Bluegrass 9"** Speedway, Marx, and Lindley Meadows, Golden Gate

Park, SF; www.hardlystrictlybluegrass.com. 11am-8pm, free. Today's performers include Billy Bragg, Chieftains, Old Crow Medicine Show, Marianne Faithfull, Emmylou Harris, Rodney Crowell, Earl Scruggs, Hazel Dickens, Robyn Hitchcock and the Venus 3, Mavis Staples, Neko Case, Dr. Dog, and many more.  
**Mucho Axé** Coda. 8pm, \$7.  
**Quin and friends** Plough and Stars. 9pm free.

## DANCE CLUBS

**Body and Soul** Mighty. 8pm, \$25. A nonstop dance fest featuring DJs Francois K, Joaquin "Joe" Claussell, and Danny Krivit.  
**DiscoFunk Mashups** Cat Club. 10pm, free. House and 70's music.  
**Dub Mission** Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Maneesh the Twister, and Vinnie Esparza.  
**5 O'Clock Jive** Inside Live Art Gallery, 151

Potrero, SF; (415) 305-8242. 5pm, \$5. A weekly swing dance party.  
**Gloss Sundays** Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.  
**Honey Soundsystem** Paradise Lounge. 8pm-2am. "Dance floor for dancers - sound system for lovers." Got that?  
**Jock!** Lookout, 3600 16th; 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.  
**Kick It Bar** on Church. 9pm. Hip-hop with DJ Zax.  
**Religion Bar** on Church. 3pm. With DJ Nikita.  
**Shuckin' and Jivin'** Knockout. 10pm, free. DJs Dr. Scott and Oran spin rock, doo-wop, jive, stomps, and more on 78rpm records.  
**Stag AsiaSF**. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

## MONDAY 5

### ROCK/BLUES/HIP-HOP

**Billy Bragg** Great American Music Hall. 8pm, \$30.  
**God Dethroned, Abigail Williams, Woe of Tyrants, Augury, DJ Rob Metal** Thee Parkside. 8pm, \$15.  
**Fever Ray, Vuk** Regency Ballroom. 8pm, \$30.  
**Motorhead, Reverend Horton Heat, Nashville Pussy** Warfield. 8pm, \$38.  
**Serious Bees, Ms Cloud** Hemlock Tavern. 7pm, \$5.  
**69 Eyes, Dommin, Becoming Bottom** of the Hill. 8:30pm, \$17.

### JAZZ/NEW MUSIC

**"From the Top"** Herbst Theatre, 401 Van



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**LOVEVOLUTION**  
 (Float & Afterparty)

FRIDAY 10.09.09  
**BENTOM**  
 (Temple Music Group)

SATURDAY 10.10.09  
**SCOOTER & LAVELLE**  
 (Hedonism)

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 DOOR 8:30  
 \$8  
 age: 21+  
**STRIPMALL ARCHITECTURE**  
**SWEET TRIP**  
**BOY IN STATIC**

THU OCT 1  
 DOOR 8:30  
 \$10  
 age: 21+  
**THE HOT TODDIES**  
**FOXES!**  
 from the UK  
**THE IAN FAYS**  
 DJs from YOUR LATEST CRUSH

FRI OCT 2  
 DOOR 8:30  
 \$10  
 age: 21+  
 7th Annual SF Joe Strummer Tribute & Benefit for Strummerville  
**THE ARMAGIDEONS**  
**ERIC MC FADDEN**  
**THE HOOKS**  
**TWO TIMIN HUSSIES**  
**INTERCHORDS**

SAT OCT 3  
 DOOR 8:30  
 \$12  
 age: 21+  
**MIKE SNOW** (co-headlining)  
**JACK PENATE** (co-headlining)  
**LOQUAT**

SUN OCT 4  
 DOOR 8:30  
 \$10  
 age: ALL  
**THE BLAKES**  
**MUSIC FOR ANIMALS**  
**LUCKY JESUS**

MON OCT 5  
 DOOR 8PM  
 \$17  
 age: 21+  
**THE 69 EYES**  
**DOMMIN**  
**THE BECOMING**

TUE OCT 6  
 DOOR 8:30  
 \$12  
 age: 21+  
**BUSDRIVER** (co-headlining)  
**THEMSELVES** (co-headlining)  
**NOCANDO**

WED 10/7  
**STARFUCKER**  
 Deelay Ceelay • Strength

THU 10/8  
**BIRDMONSTER** • Erin Brazill

FRI 10/9  
**THE ROSEWOOD THIEVES**  
 The Dead Trees • Mist And Mast

SAT 10/10  
**METRONOMY**  
 Fool's Gold • Leopold And His Fiction

SUN 10/11  
**MENSCLUB** • SHORT DOGS GROW  
 The Street Lyons • John Thaxton

TUE 10/13  
**THE YELLOW DRESS** • LIME COLONY  
 Passenger And Pilot • The JJ Schultz Band

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**DJ DEE VICE**  
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 SATURDAY OCT 3 - 9PM • FREE  
**DJ MATT R**

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 w/ DJ SERGIO IGLESIAS - 60's, BUBBLEGUM, & R'n'B

TH **BUILT FOR SPEED**  
**Rocks Your Ass!**

F **PUNK AS FUCK**  
 w/ DJ MASTER BLASTER

SA **I ♥ Wet Panties**  
 DJ Jules (1984)

SU **DJ ROOST UNO...**  
**VELVET SUNDAY**

**Monday Massacre**  
 M Dj Shane-In-Blood & Dj BRRinkles & Guests "HEAVY"

T **BLACK TUESDAYS**  
 W/ THE FIEND

M 4-2, TU 2-2, W-F 4-2, S-S 1PM-2  
**HAPPY HOUR TIL 7PM**  
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Ness, SF; [www.sfcmp.org](http://www.sfcmp.org). 8pm, \$10-28. San Francisco Contemporary Music Players present five pieces by American composers Harbison, Reich, Wuorinen, Feldman, and Campion. **Lavay Smith Trio** Enrico's, 504 Broadway, SF; [www.enricossf.com](http://www.enricossf.com). 7pm, free. **Project, Classical Revolution** Café du Nord. 8pm, \$12. **Wayne Wallace Latin Jazz Quintet** Yoshi's San Francisco. 8pm, \$14.

## DANCE CLUBS

**Black Gold** Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45! **Dubstep/DNB** Underground SF. 9pm, \$5. With DJs Tromaone, Qzen, Rastatronics, and more. **Going Steady** Dalva. 10pm, free. DJs Amy and

Troy spinning 60's girl groups, soul, garage, and more.

**King of Beats** Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.

**Manic Mondays** Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.

**Monster Show** Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.

**Network Mondays** Azul Lounge, One Tillman Pl; [www.inhousetalent.com](http://www.inhousetalent.com). 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

**Spiff Sessions** Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

## TUESDAY 6

### ROCK/BLUES/HIP-HOP

**Chris Ayer, Steph Johnson** Hotel Utah. 8pm, \$10. **Bane, Trash Talk, Foundation, Grace Alley** Thee Parkside. 8pm, \$12.

**Billy Bragg** Great American Music Hall. 8pm, \$30. **Busdriver, Themselves, Nocando** Bottom of the Hill. 9pm, \$12.

**Cave Singers, Lightning Dust** Independent. 8pm, \$14.

**Elm, Higuma, New Red Sun** Hemlock Tavern. 9pm, \$6.

**Fat Tuesday Band** Biscuits and Blues. 8pm, \$15. **School of Seven Bells, Warpaint, Phantogram** Slim's. 8pm, \$15.

**Stratovarius, Pagans Mind** Regency Ballroom. 8pm, \$30.



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**HAPPY HOUR**

**\$3 WELLS SATURDAY 3-8PM**  
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\*Thu 10/1 9PM \$7 **MALDROID**  
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THE HOOKS

\*Fri 10/2 9PM \$12/\$15 ALL AGES **WHORE FOR SATAN PRESENTS**  
**DESTROYER 666**  
THE ACCUSED  
WITCHAVEN  
VIETUS MORTUUS  
DJ ROB METAL

\*Sat 10/3 3PM/FREE ALL AGES **HAPPY HOUR SHOW**  
**THE SPARAINS**  
RING CHILDREN  
SEE THE ELEPHANT

9PM \$8 ALL AGES **SCHANDE • WHO CARES**  
BELLY OF THE WHALE  
SLEEPTALKS

\*Sun 10/4 4PM/FREE **TWANG SUNDAY**  
BLUE DIAMOND FILLUPS

8PM \$7 **THE REVEREND DEADEYE**  
KEEP SWEET  
TATER FAMINE DUO

\*Mon 10/5 8PM \$12/\$15 ALL AGES **WHORE FOR SATAN PRESENTS**  
**GOD DETHRONED**  
ABIGAIL WILLIAMS  
WOE OF TYRANTS  
AUGURY • DJ ROB METAL

\*Tue 10/6 8PM \$10/\$12 **WHORE FOR SATAN PRESENTS**  
**BANE**  
TRASH TALK  
FOUNDATION  
GRACE ALLEY

UPCOMING SHOWS:  
10/7 - NO USE FOR A NAME, PERFECT MACHINES, ROCKFIGHT  
10/8 - MANOFEST! HELLOWAR, BARRY MANOWAR, WOMANOWAR, WARRIORS OF THE WORLD  
10/10 - FRISDO FREAKOUT  
10/11 - HANALET, DAIKON, THEMES, POLAR BEARS

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## JAZZ/NEW MUSIC

**Dave Parker Quintet** Rasselas Jazz. 8pm. **"Jazz Mafia Tuesdays"** Coda. 9pm, \$7. With Joe Bagale.

**Kaweh Yoshi's** San Francisco. 8pm, \$22. **Ricardo Scales** Top of the Mark. 6:30pm, \$5.

## FOLK/WORLD/COUNTRY

**Suzanne Cronin and friends** Plough and Stars. 9pm, free.

**Gema, Terroritmo** Elbo Room. 9pm, \$7. **Tim Holt** West Portal Library, 190 Lenox, SF; (415) 355-2886. 6:30pm, free. A performance of American history through folk songs.

**Tina Dico** Café du Nord. 8:30pm, \$15.

## DANCE CLUBS

**DJ Ism** Boom Boom Room. 9:30pm, free.

**Drunken Monkey** Annie's Social Club. 9pm, free. Rotating DJs and shot specials.

**Eclectic Company** Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.

**La Escuelita** Pisco Lounge, 1817 Market, SF; (415) 874-9951. 7pm, free. DJ Juan Data spinning gay-friendly, Latino sing-alongs but no salsa or reggaeton.


**Mixology** Aunt Charlie's Lounge, 133 Turk, (415) 441-2922. 10pm, \$2. DJ Frantik mixes with the science and art of music all night.

**Rock Out Karaoke!** Amnesia. 7:30pm. With Glenny Kravitz.


**Share the Love** Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house.

**Womanizer** Bar on Church. 9pm. With DJ Nuxx. **SFBG**

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DOORS 8 / SHOW 9 • \$22 • 21 & UP

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**LIVE SHOWS CALENDAR**

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WEDNESDAY • OCTOBER 7 • 6PM  
**THE SUPER CUTES**

The Super Cutes scream adorable with Maddy Boom & Spensaur Cooper singing catchy electro-tee-pee songs about ice-cream, unattainable love, & fluffy kittens.

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FRIDAY • OCTOBER 9 • 6PM  
**DAMON AND NAOMI**

Join the illustrious duo in celebration of *The Sub Pop Years*, a CD compilation of tracks from 1995-2002, and *1001 Nights*, a DVD compilation featuring tour films, music videos, & live performances in Japan. Also catch them at The Independent later that night.

SATURDAY • OCTOBER 10 • 2PM  
**STEWART COPELAND BOOK SIGNING**

Stewart Copeland celebrates the publication of his new book, *Strange Things Happen: A Life with The Police, Polo and Pygmies* with a signing at Amoeba! Presented in conjunction with Booksmith. If you can't make the event, pre-order the book on [Amoeba.com](http://Amoeba.com) & we will have it signed for you before sending! (Orders must be received by noon on 10/08 for this offer.)

THURSDAY • OCTOBER 22 • 6PM  
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WED 9/30 9PM, \$5 **THE SERMON**  
THE BLANK STARES

THU 10/1 9PM, \$6 **HOT FOG**  
PRIVATE DANCER  
CAREERERS

FRI 10/2 9:30PM, \$6 **CLIPD BEAKS**  
EXPERIMENTAL DENTAL SCHOOL  
CASY & BRIAN

SAT 10/3 9:30PM, \$6 **THE BUGS (PORTLAND)**  
DADFAG  
SAD HORSE

SUN 10/4 9PM, \$6 **LIQUID INDIAN**  
(XTIAN FROM TRICLOPS!)  
MUJAHEDDIN BERNSTEIN AFFAIR  
(MEM. OF SECRET CHIEFS 3)  
NORTH FORK  
WHITE PEE

MON 10/5 EARLY - 7PM, \$5 **SERIOUS BEES**  
MS CLOUD

TUE 10/6 10PM, FREE **PUNK ROCK SIDESHOW**  
W/DJ TRAGIC & DUCHESS OF HAZARD

WED 10/7 9PM, \$6 **ELM**  
HIGUMA  
NEW RED SUN

THU 10/8 9PM, \$7 **MUMLERS**  
EMILY JANE WHITE  
OSAGE ORANGE

FRI 10/9 9PM, \$6 **ATOMIC BOMB AUDITION**  
DIMINISHED MEN (ABDUCTION)  
BLANKETSHIP

SAT 10/10 9:30PM, \$10 **OVO**  
SUBARACHNOID SPACE  
WORM OROUBOROS

SUN 10/11 5:30PM, \$5 **LITQUAKE PRESENTS:**  
**CHAOS IS A FRIEND OF MINE**  
W/RICHIE UNTERBERGER, JON GINOLI,  
ALAN BLACK, DENISE SULLIVAN, SAM  
BARRY, LINDA ROBERTSON

TUE 10/13 10PM, \$7 **DISASTROID**  
BIG BLUE WHALE  
THE SOLID

SUN 10/11 9PM, \$6 **NADJA**  
DATE PALMS  
PORTRAITS

TUE 10/13 9PM, \$10 **KID CONGO POWERS & THE PINK MONKEYBIRDS**  
(IN THE RED)  
BRIDEZ  
THE BATHS



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WEDNESDAY SEPTEMBER 30TH 8PM \$10 (ROCK/POP)  
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**ALMA DESNUDA**  
**LADY DANVILLE • DAVEY G PROJECT**  
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THURSDAY OCTOBER 1ST 9PM \$10 (ROCK)  
**GLENN LABS**  
**MARK MATOS AND OS BEACHES**  
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FRIDAY OCTOBER 2ND 7:30PM \$20 (FOLK/COUNTRY) ALL AGES  
UPSTAIRS AT THE SWEDISH AMERICAN HALL:  
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**WITH ROSIE FLORES, THE SADIES, SALLY TIMMS AND RICO BELL**

FRIDAY OCTOBER 2ND 9PM \$10/\$12 (COUNTRY/BUEGRASS)  
**MONTANA SLIM STRING BAND**  
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STAGE LISTINGS



Billy Aronson's new farce, *First Day of School*, packs a solid, comically lithesome bunch of actors on its intimate middle-class, middle age, middle school sofa. At SF Playhouse through November.

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks. For the complete listings, go to [www.sfbg.com](http://www.sfbg.com).

THEATER

OPENING

**The Heidi Chronicles** Next Stage, 1620 Gough; (800) 838-3006, custommade.org. \$10-\$28. Opens Thurs/1. Runs Thurs-Sat, 8pm; Sun, 7pm. Through Oct 24. Custom Made presents this Pulitzer Prize winning comedy.  
**The Stop Hating Imagination Time (S.H.I.T.)** Show Studio 250 at Off Market; [www.painofight.com](http://www.painofight.com). \$20. Opens Fri/2. Runs Fri-Sat, 8pm. Through Oct 24. PianoFight's riotous sketch comedy act pulls out all the stops for this multimedia premiere.  
**Shocktoberfest** Hypnodrome Theatre, 575 10th St; (800) 838-3006, thrillpeddlers.com. \$25-\$69. Opens Fri/1. Runs Thurs-Fri, 8pm. Through Nov 20. Thrillpeddlers announces their signature Halloween show.  
**Tales from the Dark Room: Season II** Dark Room Theater, 2263 Mission; 401-7987, darkroomsf.com. \$20. Opens Fri/2. Runs Fri-Sat, 8pm. Through Oct 24. The Dark Room Theater presents a celebration of the witching hour with a Halloween trick and treat.

BAY AREA

**The Clean House** Gaia Arts Center, 2120 Allston Way, Berk; (510) 420-0813, [www.womanswill.org](http://www.womanswill.org). \$15-\$25. Opens Fri/1. Runs Thurs-Sat, 8pm; Sun, 1pm. Through Oct 10. Woman's Will, the Bay Area's all-female Shakespeare company, presents a Pulitzer Prize finalist by Sarah Ruhl.  
**Solidarity** Flux53 Theater/Artspace, 5306 Foothill Blvd, Oakl; [www.goathall.org](http://www.goathall.org). \$15-\$20. Opens Sat/3. Runs Sat, 8pm; Sun, 7pm. Through Oct 11. San Francisco Cabaret Opera presents the world premiere of this 75-minute chamber opera exploring the Solidarity movement in Poland.

ONGOING

**The Abduction from the Seraglio** War Memorial Opera House, 301 Van Ness; 864-3330, sfopera.com. \$15-\$310. Opens Wed/23, 7:30pm. Fri/2, and Oct 23 at 8pm; Oct 11 and 17, 2pm. The SF Opera presents Wolfgang Amadeus Mozart's ksparkling comedy.  
**"AfroSolo Arts Festival"** Various venues; 771-2376, [www.afrosolo.org](http://www.afrosolo.org). Prices vary. Various dates through Oct 15. AfroSolo Theatre Company presents the 16th annual festival celebrating artists giving voice to the black experience, featuring music, visual arts, and more.  
**Angry Red Drum** Thick House Theater, 1695 18th St; 401-8081, [www.thichhouse.org](http://www.thichhouse.org). \$20-\$25. Thurs-Sat, 8pm; sun, 5pm. Through Oct 17. Asian American Theater Company presents a modern drama by Philip Kan Gotanda.  
**Brilliant Traces** Phoenix Theatre, 414 Mason; (510) 848-2520, [www.3rpt.com](http://www.3rpt.com). \$17-\$20. Thurs-Sat, 8pm; Sun, 2pm. Through Oct 17. Third Rail Power Trip presents Cindy Lou Johnson's tale of disconnection, loneliness, loss, and hope.  
**Call Me Madam** 42nd Street Moon, Eureka Theatre, 215 Jackson; [www.42ndstreetmoon.org](http://www.42ndstreetmoon.org).

\$34-\$44. Wed, 7pm; Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through Oct 18. The 42nd Street Moon theatre company opens its much anticipated season with Irving Berlin's classic take on the Washington, DC, political set.

**East 14th** Marsh, 1062 Valencia; 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). \$20-35. Fri, 8pm; Sat, 8:30pm; Sun, 3pm. Through Oct. 10. Don Reed's solo play returns the Bay Area native to the place of his vibrant, physically dynamic, consistently hilarious coming-of-age story, set in 1970s Oakland between two poles of East 14th Street's African American neighborhood. (Avila)

**First Day of School** SF Playhouse, 533 Sutter; [sfplayhouse.org](http://sfplayhouse.org). Check Website for dates and prices. Through November. Good sex comedy should surprise you with how long it can keep its premise up and satisfying. By that measure, Billy Aronson's new farce, *First Day of School*, is a humdinger. But it gets A's in other departments too, like playing well with others, and having something interesting to say when the panting stops. SF Playhouse's world premiere packs a very solid, comically lithesome bunch of actors on its intimate middle-class, middle age, middle school sofa, where unexpectedly open-minded married couple Susan (Zehra Berkman) and David (Bill English) have forthrightly invited some fellow parents home for some "other people" action on the first day of school—the only calendar day not completely scheduled, managed, harried and over-determined in anyone's modern suburban calendar. Susan has asked Peter (Jackson Davis), instantly reducing him to a quivering bowl of horny and guilt-laden jello, while good-natured hubby David has coaxed an equally neurotic lawyer-mom, Alice (Stacy Ross), over to his son's room down the hall. David is temporarily flummoxed, however, by the social challenge of having his first choice, the vivaciously self-righteous Kim (Marcia Pizzo), change her mind and show up after all. Parents today... It's all winningly helmed by Chris Smith, whose last effort with SF Playhouse, Abraham Lincoln's Big Gay Dance Party, was another world premiere with inspiration extending well beyond the title. (Avila)

**Not a Genuine Black Man** Off Market Theaters, Studio250 stage, 965 Mission; (800) 838-3006, [www.briancopeland.com](http://www.briancopeland.com). \$25. Fri, 8pm; Sat, 5pm. Through Oct 17. Off Market Theaters presents Brian Copeland's solo show about a little-known chapter of Bay Area history.

**I Heart Hamas: And Other Things I'm Afraid to Tell You** Off Market Theaters, 965 Mission; [www.iheartamas.com](http://www.iheartamas.com). \$20. Thurs and Sat, 8pm. Through Oct 24. The critically acclaimed one-woman show on life as a Palestinian-American premieres at Off Market.

**Il Tritico** War Memorial Opera House, 301 Van Ness; sfopera.com. \$15-\$310. Wed/30, 7:30pm; Sat/3, 8pm. San Francisco Opera presents Giacomo Puccini's complete triptych.

**Il Trovatore** War Memorial Opera House, 301 Van Ness; 864-3330, [www.sfopera.com](http://www.sfopera.com). \$15-\$310. Performance times vary, through Tues/6. San Francisco Opera opens their 87th season with the Verdi classic; new music director Nicola Luisotti conducts.

**Mitch Mikinos** Phoenix Theatre Annex, 414 Mason; [www.catchynametheatre.org](http://www.catchynametheatre.org). \$8-\$16. Fri-Sat, 8pm; Sun, 7pm. Through Oct 18. CatchyName Theatre Company presents the world premiere of their modern retelling of Aeschylus' Agamemnon.

CONTINUES ON PAGE 44 >>

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## ONGOING

CONT&gt;&gt;

**Neverafter** Dance Ground Keriak, 1805 Divisadero; [www.bowandsparrow.org](http://www.bowandsparrow.org). \$20-\$25. Fri/2-Sat/3, 8pm. Special closing gala Sun/4, 7pm. Bow and Sparrow present an aerial theater fairy tale for grown-ups.

**Romeo and Julien** Boxcar Theatre, 505 Natoma; 1-800-838-3006, [www.boxcartheatre.org](http://www.boxcartheatre.org). \$20-30. Wed/30-Sat/3, 8pm. Shakespeare's most famous salute to teenage rebound romance, Romeo and Juliet, has probably received more pop-culture updating than almost any other of his works. From Broadway musical to Lou Reed subject to Leonardo DiCaprio vehicle, the obsessive nature of thwarted romance is a theme that continues to resonate generation after generation. It makes sense, then, for Boxcar Theatre to frame

their own version within the ongoing Gay Marriage debate—as Romeo lays down the torch he once bore for the elusive Rosaline in favor of her sweetly sensuous, transgendered cousin Julien. A bare-boned, somewhat rushed adaptation clocking in at just over 70 minutes, Romeo and Julien explores the pitfalls, rewards, and conflated consequences of forbidden love with a small but tight ensemble of committed actors, among whom swaggering Mercutio (Justin Liszanckie) and breathily “mewling” Julien (Jean Franco) stand out. It's a shame that Nick A. Olivero's intriguingly conceptualized set of randomly strung cables is underutilized by the mostly static action, relegating what could have been a triumph of physical theatre to the sort of limbo reserved for great ideas unconvincingly executed. Still, it definitely piqued my interest in the season yet to come. (Gluckstern)

**Tempestuous(ness), or HIStory Is Told by the Victors** Garage, 975 Howard; 885-4006. \$10. Thurs/1-Sat/3, 8pm. The formerly Chicago- now

SF-based PUS (Performers Under Stress) launched its latest work at this year's SF Fringe: an original construction of a key “back story” behind Shakespeare's Tempest, centering on the offstage character of Sycorax (Miriam Wolodarski), witch and mother to the monster Caliban (Kara Nelson). (Avila)

**Walking on the Moon** Off Market Theatres, 965 Mission; (800) 838-3006, [www.offmarkettheatres.com](http://www.offmarkettheatres.com). \$10. Sun, 7:30pm, through Oct 11. Off Market Theaters presents Peter Kosho McKenna's comedy inspired by the economic events of last year.

## BAY AREA

**This World in a Woman's Hands** Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, [www.shotgunplayers.org](http://www.shotgunplayers.org). \$15-30. Wed-Sat, 8pm; Sun, 5pm. Through Oct 18. Three years after the site-specific “Love is a Dream House in Lorin” hit the floorboards at the Ashby stage, the “Dream

(House) Team” Marcus Gardley, Molly Holm, and Aaron Davidman helm another magical mystery tour through Bay Area history with “This World in a Woman's Hands”. Set in the World War Two era shipyards and modern-day city streets of Richmond, the primary thread of “This World” follows the sharp-tongued, no-nonsense Gloria B. Cutting (Margo Hall) from Louisiana to California holding onto dreams of bacon, welding, and a better life for her young daughter whom she's left behind. An almost seamless amalgamation of dialogue, silence, and song, the script and score (ably anchored by Marcus Shelby on the double bass) combine to create a shimmering tone poem without compromising the often hilarious earthiness of the featured characters: a self-proclaimed “Goddess of Love” and union organizer (Dena Martinez), a hard-drinking, hard-loving hillbilly (Beth Wilmurt), a fiery mother of five from Mississippi (Liz T. Rogers-Buckley), an aspiring jazz singer and occasional ghost (Rebecca

Frank) among others. Propelled as much forward by its ambitious timeline as by the characters themselves, “This World” suffers a bit in the second act from a dizzying surfeit of time sequence leapfrogging, but overall stands strong as a more thoroughly-realized production than its predecessor. (Gluckstern)

## PERFORMANCE

**“Cabaret Showcase Showdown”** Martuni's, 4 Valencia; [www.dragatmartunis.com](http://www.dragatmartunis.com). Sun, 7pm. Katya Ludmilla Smirnoff-Skyy and Mrs. Trauma Flintstone continue individual contests with a competition for Best Country and Western cabaret singer.

**“New Moon, New Beginnings”** Dance Mission Theater, 3316 24th St; [www.maikazedaiiko.com](http://www.maikazedaiiko.com). Fri-Sat, 8pm; Sun, 3pm. \$10-\$20. Maikaze Daiko hosts the second annual Meigetsu Taiko Festival.

**“Port Out, Starboard Home”** The Jewish Theatre, 470 Florida; [foolsfury.org](http://foolsfury.org). Fri-Sat, 8pm. Free. foolsFURY Theater presents a theatrical ensemble work in progress written by Sheila Callaghan.

**“Sins Invalid: An Unshamed Claim to Beauty in the Face of Invisibility”** Brava Theatre, 2789 24th St; (510) 689-7198, [sinsinvalid.org](http://sinsinvalid.org). Fri-Sat, 8pm. Sun, 7pm. \$15-\$25. This groundbreaking performance event celebrates the sacred nature of fierce desire and claims all bodies as beautiful.


**“Sister Spit – Next Generation”** The Lab, 2948 16th St; [www.radarproductions.org](http://www.radarproductions.org). Wed, 7:30pm. \$10-\$15. RADAR Productions presents the U.S. tour, featuring Michelle Tea, Beth Lisick, Ben McCoy, and more.

**“Song of America”** Herbst Theatre, 401 Van Ness; 398-6449, [www.performances.org](http://www.performances.org). Wed, 8pm. \$32-\$49. San Francisco Performances begins its 30th season with baritone Thomas Hampson's program.

**“Universal Comedy Care”** Make-Out Room, 3225 22nd St; 647-2888, [www.pacoromane.com](http://www.pacoromane.com). Wed, 7:30pm. \$7. The Romane Event Comedy Show returns with another amazing comic line-up.

**Will Durst** Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399, [www.therrazzroom.com](http://www.therrazzroom.com). Mon, 8pm. Through Oct 12. The political comic and irreverent satirist brings his new show to SF. **SFBG**

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**Original Plumbing, a mag dedicated to FTM sexuality and culture, celebrates its first issue (featuring more photos of model Truck, pictured), at Seventh Heart on Sat/3.**

Events listings are compiled by Paula Connelly. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

WEDNESDAY 30

**Where the Wild Things Are** Metreon Theater, 101 4th St., SF; [www.826valencia.org](http://www.826valencia.org). 7pm, \$75. Enjoy a special screening of *Where the Wild Things Are* followed by a Q and A discussion with director Spike Jonze and screenwriter Dave Eggers. All proceeds to benefit 826 Valencia.

THURSDAY 1

**BAY AREA Night Bazaar** Jack London Square, Broadway at Embarcadero, Oak; [oaklandunwrapped.org](http://oaklandunwrapped.org). 5:30pm, free. Enjoy this nighttime market organized in the festive tradition of Italian village fairs, German holiday markets, and Moroccan bazaars. Featuring local artisans, merchants, music, ice skating, and more.

FRIDAY 2

**Clash of the Heroes** Bayfront Theater, Building B, Fort Mason Center, SF; (415) 474-6776. Fri.-Sat. 8pm, Sun. 7pm; \$20. Join BATS Improv troupe for a competition between improv teams performing scenes, games, and musical numbers which will be scored by judges.

**Gandhi Birthday Poetry Reading** Gandhi Statue, San Francisco Ferry Building, foot of Mission and Market Streets, SF; (510) 845-5481. 4:30pm, free. Attend a poetry reading on the bay to celebrate the 140th anniversary of Gandhi's birth followed by a walk to the Martin Luther King, Jr. memorial in Yerba Buena Gardens.

**Oktoberfest By the Bay** Pier 48, San Francisco Waterfront, across from AT&T park, SF; 1-888-746-7522. Fri. 3pm-Midnight, Sat. 11am-5pm, Sat. 6pm-Midnight, Sun. 11am-6pm; \$30-35. Bring the spirit of Germany to the Bay Area at this festival featuring great beer, German food, and authentic German music. Tickets cover admission and entertainment only.

**Redefining the Universe** Herbst Theater, 401 Van Ness, SF; (415) 392-4400. Fri. 8pm, Sat. 10am, Sat. 1:30pm; \$20-100. In honor of the 400th anniversary of Galileo's first use of the telescope, Humanities West is presenting a two-day program of lectures, discussions, music, and dance presentations titled, *Copernicus, Galileo, and Kepler: Redefining our Place in the Universe*.

SATURDAY 3

**Fall Garden Festival** Strybing Arboretum, San Francisco Botanical Garden, 9th Ave. at Lincoln, Golden Gate Park, SF; (415) 661-1316. 10am, free. Garden lovers and gardeners can enjoy a full day of activities and demonstrations about plants and gardening from local horticultural and conservation organizations.

**Heroes of the Environment** Green Arcade,

1680 Market, SF; (415) 431-6800. 5pm, free. Hear author Harriet Rohmer discuss her new book *Heroes of the Environment: True Stories of People Who Are Helping to Protect Our Planet* with special guest Erica Fernandez, the 14 year old who helped stop an offshore mining operation.

**Hispanic Heritage Day** Mission Branch Library, 300 Bartlett, SF; (415) 355-2800. Noon, free. Celebrate Hispanic Heritage Month at the Mission Branch library with dance and music from Mexico, a presentation about the history of Argentinean tango, bilingual poetry, and more.

**LovEvolution** Parade starts at Market and 2nd St. and ends at Civic Center Plaza for a dance music festival, SF; [www.sflorevolution.org](http://www.sflorevolution.org). Parade starts at noon, free; festival from noon-8pm, \$10. If you like to dance, people watch, and dress colorfully, check out this celebration of music and love featuring a diverse line up of dance music DJs.

**Open Studios Preview** SOMArts Main Gallery, 934 Brannan, SF; (415) 861-9838. 7:30pm, \$60. Get your Open Studios engine revving by being the first to view the SF Open Studios Exhibition, featuring work from over 400 SF Open Studios artists. Admission includes open bar and creative cuisine.

**Original Plumbing** Seventh Heart, 1593 Market, SF; [www.originalplumbing.com](http://www.originalplumbing.com). 3pm, free. Attend the release party for the first issue or Original Plumbing magazine titled *The Bedroom Issue*. The magazine seeks to document the diversity within the female-to-male transgender community with photos, essays, personal narratives, and more.

**Sandcastle Contest** Ocean Beach, near Cliff House, SF; (415) 512-1899. 10am, free. This year's theme, *Stories in the Sand: Classic Children's Books*, promises to unearth giant monsters and characters. Participate in the community sandcastle building area for a \$5-10 suggested donation and help raise money for the arts in Bay Area schools.

SUNDAY 4

**Castro Street Faire** Castro at Market, SF; (415) 841-1824. 11am, \$5 suggested donation. "Come Get Hitched" at this years Castro Street Fair and enjoy a wedding party, music and dance performances, art, a dating game, and more. Proceeds from admission and vendors go toward charitable causes important to the Castro Community.

TUESDAY 6

**Margaret Atwood** Herbst Theater, 401 Van Ness, SF; (415) 392-4400. 8pm, \$20. Poet, novelist, and social historian Margaret Atwood is hosting an evening of music, performance, and readings from and inspired by her new novel *The Year of the Flood*.

**Noam Chomsky** Commonwealth Club, 2nd floor, 595 Market, SF; (415) 597-6700. 6pm, \$18. Hear world-renowned intellectual Noam Chomsky discuss how the masses are kept in line and how to remain a freethinking, active citizen. **SFBG**



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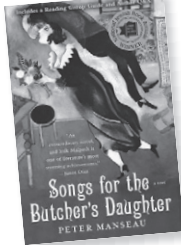
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A talk and presentation by **Sarah Lefton with Rabbi Katie Mizrahi, Rabbi Andrew Shapiro Katz, and Jennifer Joseph**



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#### Pictures at an Exhibition

**TUESDAY, OCTOBER 20, 7:30 PM**  
A reading and presentation by **Sara Houghteling**  
*Co-sponsored by the Contemporary Jewish Museum and the Patricia Sweetow Gallery*

#### Writers on Social Justice


**THURSDAY, OCTOBER 22, 7:30 PM**  
A conversation with **Maria Espinosa, Joan Gelfand, and Elizabeth Rosner, moderated by Jo Ellen Green Kaiser**

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### FILM LISTINGS



#### Ellen Page hits the rink in *Whip It*, out Fri/2.

PHOTO BY DARREN MICHAELS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Matt Sussman, and Laura Swanbeck. The film intern is Fernando F. Croce. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide.

#### OPENING

**A Beautiful Life** Los Angeles can't get a break. After *Magnolia* (1999), *Crash* (2004), and their ilk seemed to have exhausted the multistrand, miserabilist routine, here we are with another connect-the-sufferers diagram aiming to expose the sick soul of the City of Angels. Teenage runaway Maggie (Angela Sarafyan) and visa-challenged immigrant dishwasher David (Jesse Garcia) are the naïfs at the center, bruised outcasts whose paths cross at the mandatory, alienation-symbolizing strip club. She's escaping from her family, he's looking for his, and both are lost in a world confused enough to offer Debi Mazar as a concerned librarian and a glitter-dusted Bai Ling in a blonde wig. Earnest and dully acted, *A Beautiful Life* betrays its theatrical roots with overdramatized and mercilessly telegraphed contrivances. Not lifting himself much from his previous film, the J.Lo.-produced 2007 reggaeton epic *Feel the Noise*, Argentine director Alejandro Chomski dashes hopes of a fresh take on L.A.'s underbelly with TV-grade camerawork. (1:21) *Lumiere*. (Croce)

**Capitalism: A Love Story** Gun control. The Bush administration. Healthcare. Over the past decade, Michael Moore has tackled some of the most contentious issues with his trademark blend of humor and liberal rage. In *Capitalism: A Love Story*, he sets his sights on an even grander subject. Where to begin when you're talking about an economic system that has defined this nation? Predictably, Moore's focus is on all those times capitalism has failed. By this point, his tactics are familiar, but he still has a few tricks up his sleeve. As with *Sicko* (2007), Moore proves he can restrain himself — he gets plenty of screen time, but he spends more time than ever behind the camera. This isn't about Moore; it's about the United States. When he steps out of the limelight, he's ultimately more effective, crafting a film that's bipartisan in nature, not just in name. No, he's not likely to please all, but for every Glenn Beck, there's a sane moderate wondering where all the money has gone. (2:07) *California, Grand Lake, Presidio*. (Peltzman)

**Coco Before Chanel** Like her designs, Gabrielle "Coco" Chanel was elegant, très chic, and utterly original. Director Anne Fontaine's French biopic traces Coco (Audrey Tautou) from her childhood as a struggling orphan to one of the most influential designers of the 20th century. You'll be disappointed if you expect a fashionista's up close and personal look at the House of Chanel, as Fontaine keeps her story firmly rooted in Coco's past, including her destructive relationship with French playboy Etienne Balsar (Benoit Poelvoorde) and her ill-fated love affair with dashing Englishman Arthur "Boy" Capel (Alessandro Nivola). The film functions

best in scenes that display Coco's imagination and aesthetic magnetism, like when she dances with Capel in her now famous "little black dress" amidst a sea of stiff, white meringues. Tautou imparts a quiet courage and quick wit as the trailblazing designer, and Nivola is unmistakably charming and compassionate as Boy. Nevertheless, Fontaine rushes the ending and never truly seizes the opportunity to explore how Coco's personal life seeped into her timeless designs that were, in the end, an extension of herself. (1:50) *Clay*. (Swanbeck)

**Five Minutes of Heaven** See "No Resolve." (1:30) *Lumiere, Shattuck, Smith Rafael*.

**The Invention of Lying** Ricky Gervais co-wrote and co-directed this comedy about the only liar in a world of truth-tellers. (1:40) *Piedmont, Shattuck*.

**Oblivion** See "My Country, My Country." (1:33) *Sundance Kabuki*.

**Passing Strange: The Movie** Spike Lee should do more concert films. His records of theatrical events like the all-star stand-up gathering in *The Original Kings of Comedy* (2000) or Roger Guenveur Smith's one-man show in *A Huey P. Newton Story* (2001) are not without the director's trademark stylistic bombast, yet they show how, when serving the material, Lee's overheated camera tricks become rollicking rather than overbearing. So it goes with this kinetic filmed performance of the Tony-winning Broadway rock musical, shot during its last two nights at New York's Belasco Theater. Starting slow but building to a cheering frenzy, the show takes its timbre from the rich rumble of writer-composer-narrator Stew (nee Mark Stewart), who regales the audience with an autobiographical tale of restless youth (energetically embodied by Daniel Breaker), clinging motherhood (Eisa Davis), and burgeoning artistic identity. Performed and directed with celebratory vigor, this is Lee's most purely enjoyable work in nearly a decade. (2:15) *Embarcadero, Shattuck*. (Croce)

**Toy Story and Toy Story 2** John Lasseter's 1995 and 1999 Pixar megahits return, in double-feature and 3-D form. *Castro, Grand Lake*.

**We Live in Public** Documentarian Ondi Timoner (2004's *DiG!*) turns her camera on a longtime acquaintance, internet pioneer Josh Harris, as talented and maddening a subject as *DiG!* trainwreck Anton Newcombe. From the internet's infancy, Harris exhibited a creative and forward-thinking outlook that seized upon the medium's ability to allow people to interact virtually (via chat rooms) and also to broadcast themselves (via one of the internet's first "television" stations). Though he had an off-putting personality — which sometimes manifested itself in his clown character, "Luvvy" (drawn from the TV-obsessed Harris' love for *Gilligan's Island*) — he racked up \$80 million. Some of those new-media bucks went into his art project, "Quiet," an underground bunker stuffed full of eccentrics who allowed themselves to be filmed 24/7. Later, he and his girlfriend moved into a *Big Brother*-style apartment that was outfitted with dozens of cameras; unsurprisingly, the relationship crumbled under such constant surveillance. His path

CONTINUES ON PAGE 48 »



**"DREW BARRYMORE  
HAS DIRECTED A WORK OF  
PURE GENIUS."**

AIN'T IT COOL NEWS

“ ”



Pete Hammond, BOXOFFICE MAGAZINE

**"WICKEDLY FUNNY."**

Karen Durbin, ELLE

**"A WINNING COMEDY."**

Dan Jewel, LIFE & STYLE

ELLEN PAGE

# WHIP IT

MARCIA GAY HARDEN KRISTEN WIIG DREW BARRYMORE JULIETTE LEWIS JIMMY FALLON DANIEL STERN



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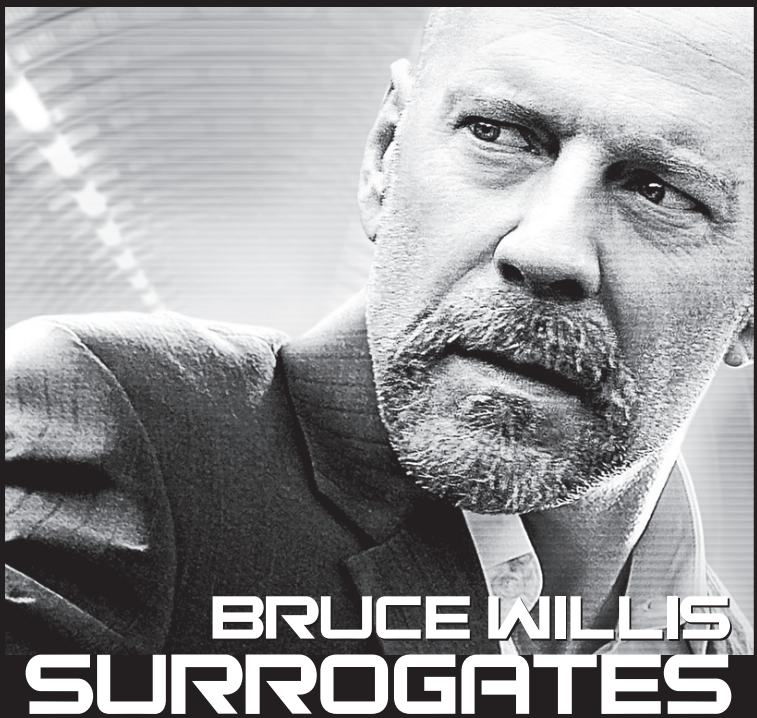
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### FILM LISTINGS

#### OPENING CONT>>

since then has been just as bizarre, though decidedly more low-tech (and far less well-funded). Though I'm not entirely sold on Timoner's thesis that Harris' experiments predicted the current social-networking obsession, her latest film is fascinating, and crafted with footage that only someone who was watching events unfurl first-hand could have captured. (1:30) *Roxie*. (Eddy)  
**Whip It** What's a girl to do? Stuck in small town hell, Bliss Cavendar (Ellen Page), the gawky teen heroine of Drew Barrymore's directorial debut, *Whip It*, faces a pressing dilemma — conform to the standards of stifling beauty pageantry to appease her mother or rebel and enter the rough-and-tumble world of roller derby. Shockingly enough, Bliss chooses to escape to Austin and join the Hurl Scouts, a rowdy band of misfits led by the maternal Maggie Mayhem (Kristin Wiig) and the accident-prone Smashley Simpson (Barrymore). Making a bid for grrrl empowerment, Bliss dons a pair of skates, assumes the moniker Babe Ruthless, and is suddenly throwing her weight around not only in the rink, but also in school where she's bullied. Painfully predictable, the action comes to a head when, lo and behold, the dates for the Bluebonnet Pageant and the roller derby championship coincide. At times funny and charming with understated performances by Page and Alia Shawcat as Bliss' best friend, *Whip It* can't overcome its paper-thin characters, plot contrivances, and requisite

scenery chewing by Jimmy Fallon as a cheesy announcer and Juliette Lewis as a cutthroat competitor. (1:51) *Presidio*. (Swanbeck)

**Zombieland** First things first: it's clever, but it ain't no *Shaun of the Dead* (2004). That said, *Zombieland* is an outstanding zombie comedy, largely thanks to Woody Harrelson's performance as Tallahassee, a tough guy whose passion for offing the undead is rivaled only by his raging Twinkie Jones. Set in a world where zombies have already taken over (the beginning stages of the outbreak are glimpsed only in flashback), *Zombieland* presents the creatures as yet another annoyance for Columbus (Jesse Eisenberg, who's nearly finished morphing into Michael Cera), a onetime antisocial shut-in who has survived only by sticking to a strict set of rules (the "double tap," or always shooting each zombie twice, etc.) This odd couple meets a sister team (Emma Stone, Abigail Breslin), who eventually lay off their grifting ways so that Columbus can have a love interest (in Stone) and Tallahassee, still smarting from losing a loved one to zombies, can soften up a scotch by schooling the erstwhile Little Miss Sunshine in target practice. Sure, it's a little heavy on the nerd-boy voiceover, but *Zombieland* has just enough goofiness and gushing guts to counteract all them *brrraaiiins*. (1:23) *Shattuck*. (Eddy)

#### ONGOING

**All About Steve** (1:38) *SF Center*.  
**Amreeka** (1:37) *Embarcadero, Shattuck*.  
**The Baader Meinhof Complex** (2:24)  
*Opera Plaza, Shattuck*.

The New York Times  
"IRENE IN TIME IS A  
VALENTINE TO WOMEN AND  
A LETTER BOMB TO MEN!"  
-Jeannette Catsoulis,

★★★★★  
HENRY JAGLOM IS THE EMOTIONALLY  
AUTHENTIC, UTTERLY  
COMPASSIONATE,  
WOODY ALLEN!"  
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**Bright Star** Is beauty truth; truth, beauty? John Keats, the poet famed for such works as "Ode on a Grecian Urn," and Jane Campion, the filmmaker intent on encapsulating the last romance of the archetypal Romantic, would have undoubtedly bonded over a love of sensual details — and the way a certain vellum-like light can transport its viewer into elevated reverie. In truth, Campion doesn't quite achieve the level of Keats' verse with this somber glimpse at the tubercular writer and his final love, neighbor Fanny Brawne. But she does bottle some of their pale beauty. Less-educated than the already respected young scribe, Brawne nonetheless may have been his equal in imagination as a seamstress, judging from the petal-bonneted, ruffled-collar ensembles Campion outfits her in. As portrayed by the soulful-eyed Abbie Cornish, the otherwise-enigmatic, plucky Brawne is the singularly bright blossom ready to be wrapped in a poet's adoration, worthy of rhapsody by Ben Whishaw's shaggily, shabbily puppy-dog Keats, who snatches the preternaturally serene focus of a fine mind cut short by illness, with the gravitational pull of a serious indie-rock hottie. The two are drawn to each other like the butterflies fluttering in Brawne's bedroom/farm, one of the most memorable scenes in the dark yet sweetly glimmering *Bright Star*. Bathing her scenes in lengthy silence, shot through with far-from-flowery dialogue, Campion is at odds with this love story, so unlike her joyful 1990 ode to author Janet Frame, *An Angel at My Table* (Kerry Fox appears here, too, as Fanny's mother): the filmmaker refuses to overplay it, sidestepping Austenian sprightliness. Instead she embraces the dark differences, the negative inevitability, of this death-steeped coupling, welcoming the odd glance at the era's intellectual life, the interplay of light and shadow. (1:59) *Piedmont, Sundance Kabuki*. (Chun)  
**The Burning Plain** (1:51) *Shattuck, Smith Rafael*.

**Cloudy With a Chance of Meatballs** (1:21)  
*Grand Lake, 1000 Van Ness*.

**Crude** If the Amazon is the "lungs of the world," the exhausted natural resources and indigenous people who have lived there for centuries are in need of some serious oxygen. *Crude*, a candid, even-keeled documentary by Joe Berlinger (1996's *Paradise Lost*; 2004's *Metallica: Some Kind of Monster*) examines the class-action lawsuit filed by 30,000 Ecuadorians who charge that Chevron, who bought out Texaco in 2001, is responsible for dumping 18 billion gallons of toxins into the Amazon between 1972 to 1990. However, the oil conglomerate counters that state-owned PetroEcuador, which has since taken over, truly ravaged the countryside, polluted streams, and killed off inhabitants and livestock. Although the film's opening — in which the lead prosecutor, Pablo Fajardo, accepts the prestigious Goldman Environmental Prize in San Francisco — suggests closure, Berlinger realizes that this battle is far more complicated than your average David vs. Goliath story. A study in perseverance and public perception (Trudie Styler and Sting make cameos to drum up support), *Crude* delves into political strategy, American entitlement (on both sides), and the frustrating bureaucracy that has plagued this ongoing case. (1:45) *Opera Plaza, Shattuck*. (Swanbeck)

**District 9** (1:52) *1000 Van Ness, Sundance Kabuki*.

**Extract** (1:31) *1000 Van Ness*.  
**Fame** Note to filmmakers: throwing a bunch

CONTINUES ON PAGE 50 >>

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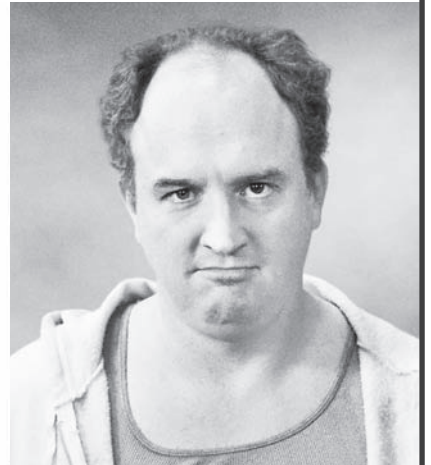
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AND VERY  
CLEVER."

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COMEDIES  
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Gerrad Hall, ReelzChannel



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## ONGOING

CONT>>

of talented young people together does not a good film make. And that's putting it mildly. *Fame* is an overstuffed mess, a waste of teenage performers, veteran actors, and, of course, the audience's time. Conceptually, it's sound: it makes sense to update the 1980 classic for a new, post-*High School Musical* generation. But *High School Musical* this ain't. Say what you will about the Disney franchise — but those films have (at the very least) some semblance of cohesion and catchy tunes. *Fame* is music video erratic, with characters who pop up, do a little dance, then disappear for a while. The idea that we should remember them is absurd — that we should care about their plights even stranger. It doesn't help that said plights are leftovers from every other teen song-and-dance movie ever: unsupportive parents, tough-love teachers, doomed romance. "Fame" may mean living forever, but I give this movie two weeks. (1:45) *1000 Van Ness, Presidio.* (Peitzman)

**The Final Destination** (1:22) *SF Center.*  
**(500) Days of Summer** (1:36) *California.*  
**The Headless Woman** (1:32) *Sundance Kabuki.*

**The Hurt Locker** (2:11) *Opera Plaza.*  
**I Hope They Serve Beer in Hell** Also known as "the Tucker Max movie." What, you're not familiar with the Tucker Max phenomenon? Quoth the man himself from the intro page for his website, ground zero for the blog-turned-book-turned-movie: "My name is Tucker Max, and I am an asshole." *I Hope They Serve Beer in Hell* is a fictionalized take on one of Max's epic adventures, involving a bachelor party gone awry in ways expected (drunken shenanigans, a stripper with a heart of gold) and, uh, slightly less expected (as one of the film's promotional t-shirts declares, "Midgets have shallow vaginas.") Director Bob Gosse (1997's *Niagra, Niagra*) is not as in on the joke as writers Max and Nils Parker; despite a calculatedly naughty and often funny script, *Beer* strays into conventional

bromance turf with worrisome frequency (it was also shot on what appears to be a digital camera of the cheapest available quality). But do Max fans really give a shit? The crude *Beer*, with its poop gags and fat-girl jokes, is destined for cult-hit status. If that offends you, you've just made Max very proud. (1:45) *Shattuck.* (Eddy)

**In the Loop** (1:49) *Shattuck.*

**IngLOURIOUS BASTERDS** (2:30) *Four Star, Lumiere, Marina, 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki.*

**The Informant!** The best satire makes you uncomfortable, but nothing will make you squirm in your seat like a true story that feels like satire. Director Steven Soderbergh introduces the exploits of real-life agribusiness whistleblower Mark Whitacre with whimsical fonts and campy music — just enough to get the audience's guard down. As the pitch-perfect Matt Damon — laden with 30 extra pounds and a fright-wig toupee — gee-whizzes his way through an increasingly complicated role, Soderbergh doles out subtle doses of torturous reality, peeling back the curtain to reveal a different, unexpected curtain behind it. *Informant!*'s tale of boardroom malfeasance is filled with mis-directing cameos, jokes, and devices, and its ingenious, layered narrative will provoke both anti-capitalist outrage and a more chimerical feeling of satisfied frustration. Above all, it's disquietingly great. (1:48) *Bridge, Empire, Grand Lake, Marina, Oaks, 1000 Van Ness, SF Center.* (Richardson)

**Irene in Time** (1:35) *Opera Plaza.*

**It Might Get Loud** (1:37) *Opera Plaza.*

**Jennifer's Body** (1:40) *1000 Van Ness.*

**Julie and Julia** (2:03) *Castro, 1000 Van Ness, Oaks, Piedmont, SF Center, Sundance Kabuki.*

**Love Happens** (1:49) *1000 Van Ness.*

**My One and Only** (1:48) *Embarcadero, Shattuck.*

**9** (1:19) *Four Star, 1000 Van Ness, SF Center, Sundance Kabuki.*

**Pandorum** (1:48) *1000 Van Ness.*

**Paris** Cédric Klapisch's latest offers a series of interconnected stories with Paris as the backdrop, designed — if you'll

pardon the cliché — as a love letter to the city. On the surface, the plot of *Paris* sounds an awful lot like *Paris, je t'aime* (2006). But while the latter was composed entirely of vignettes, *Paris* has an actual, overarching plot. Perhaps that's why it's so much more effective. Juliette Binoche stars as Élise, whose brother Pierre (Romain Duris) is in dire need of a heart transplant. A dancer by trade, Pierre is also a world-class people watcher, and it's his fascination with those around him that serves as *Paris*' wraparound device. He sees snippets of these people's lives, but we get the full picture — or at least, something close to it. The strength of *Paris* is in the depth of its characters: every one we meet is more complex than you'd guess at first glance. The more they play off one another, the more we understand. Of course, the siblings remain at the film's heart: sympathetic but not pitiable, moving but not maudlin. Both Binoche and Duris turn in strong performances, aided by a supporting cast of French actors who impress in even the smallest of roles. (2:04) *Albany, Embarcadero, Smith Rafael.* (Peitzman)

**The September Issue** (1:28) *Albany, Empire, Sundance Kabuki.*

**Surrogates** In a world where cops don't even leave the house to eat doughnuts, Bruce Willis plays a police detective wrestling with life's big questions while wearing a very disconcerting blond wig. For example, does it count as living if you're holed up in your room in the dark 24/7 wearing a VR helmet while a younger, svelter, pore-free, kind of creepy-looking version of yourself handles — with the help of a motherboard — the daily tasks of walking, talking, working, and playing? James Cromwell reprises his *I, Robot* (2004) I-may-have-created-a-monster role (in this case, a society in which human "operators" live vicariously through so-called surrogates from the safe, hygienic confines of their homes). Willis, with and sans wig, and with the help of his partner (Radha Mitchell), attempts to track down the unfriendly individual who's running around town frying the circuits of surrogates and operators alike. (While he's at it, perhaps he could also answer this question: how is it that all these people lying in the dark twitching their eyeballs haven't turned into bed-sore-ridden piles of atrophied-muscle mush?) Director Jonathan Mostow (2003's *Terminator 3*) takes viewers through the twists and turns at cynically high velocity, hoping we won't notice the unsatisfying story line or when things stop making very much sense. (1:44) *Empire, 1000 Van Ness, Presidio, Sundance Kabuki.* (Rapoport)

**Taking Woodstock** (2:00) *Four Star.*

**Tyler Perry's I Can Do Bad All By Myself**

(1:53) *1000 Van Ness.*

**Up** (1:36) *SF Center.*

**A Woman in Berlin** (2:11) *Four Star.*

**You, the Living** DNA science has taught us everyone is unique. Art teaches that everyone — even wildly derivative sons-of-bitches — are kinda sorta likewise (at least technically). Still, there's ordinary "individuality," actual distinctiveness, and then there's *whoa*. Belonging to this last category is Swedish writer-director Roy Andersson, who's made four features in four decades and surely won't be hurrying up anytime soon. No matter. Andersson's films are like nothing else in the medium, if anything landing closer to multimedia maxi-minimalist stage avant-gardism like Robert Wilson's vintage stage spectacles. Albeit with considerably more humor and warmth, like Meredith Monk's work both live and cinematic (1988's *Book of Days*), but funnier still and cinematically master-diagrammed à la Jacques Tati. Plus droll yet existentially dour in a particularly Scandinavian way. Which is a long way of explaining *You, the Living* — finally here for a short theatrical run two years after its Cannes debut — as a bewildering whatsit of immeasurable invention and delight. (Arguably more-awesome *Songs from the Second Floor*, from 2000, took even longer before it got one week at the Roxie.) How can one describe *You, the Living*? Fifty stationary-camera scenes, preceded by a Goethe quote, arrange mostly nonprofessional actors in tableaux of increasing musicality heavy on Dixieland tuba. Characters and settings do occasionally recur, but there's very little "plot" per se. There is, however, a slyly escalating absurdity in which Nordic miserabilism and fantasy apocalypticism somehow jigger a perfect cocktail. (1:30) *Sundance Kabuki.* (Harvey) **SFBG**

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FILM LISTINGS

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Schedules are for Wed/30–Tues/6 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$5-6. **The Revolution Will Not Be Televised** (Bartley and O' Brian, 2003), Thurs, 8. "Other Cinema:" **Medicine for Melancholy** (Jenkins, 2008), with other shorts by director Barry Jenkins, Sat, 8:30.

**CAFÉ OF THE DEAD** 3208 Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5-10. **Julie and Julia** (Ephron, 2009), Wed-Thurs, 7, 9:30 (also Wed, 2, 4:30). "Midnites for Maniacs: Bite Nite Double Feature:" **The Lost Boys** (Schumacher, 1987), Fri, 10, and **Near Dark** (Bigelow, 1987), Fri, 11:59. **Toy Story** (Lasseter, 1995), and **Toy Story 2** (Lasseter, 1999), Oct 2-4. In digital 3-D.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10. **The Burning Plain** (Arriaga, 2009), Wed-Thurs, call for times. **Paris** (Klapisch, 2008), Wed-Thurs, call for times. "Global Lens 2009," touring fest of recent films from Asia, Africa, Latin America, and the Middle East, through Oct 7. **Five Minutes of Heaven** (Hirschbiegel, 2009), Oct 2-7, call for times.

**EXPLORATORIUM** McBean Theater, 3601 Lyon, SF; www.exploratorium.edu. \$5-10. **"Nightsoil"** (Povey and Alvarez, 2009), with other shorts, Wed, 7:30.

**HERBST THEATRE** 401 Van Ness, SF; (415) 392-4400, www.cityboxoffice.com. \$10-50. "Lunafest: Short Films By, For, and About Women," Thurs, 7:30. Benefits Breast Cancer Fund.

**HUMANIST HALL** 390 27th St, Oakl; www.humanisthall.org. \$5. **Holes in Heaven**, Wed, 7:30.

**MECHANICS' INSTITUTE** 57 Post, SF; (415) 393-0100. \$10. "Tales of the Great Depression:" **Wild Boys of the Road** (Wellman, 1933), Fri, 6:30.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Metaphysical Medium: The Films of Bill Viola:" **The Passing** (1991) with "Deserts" (1994), Wed, 7. "Another Border: Films and Videos from the Cinematheque de Tanger Archives:" "Who Are the Others?" (various, 1998-2005), Thurs, 6:30. "Top Bill: The Films of William Klein:" **The French** (1981), Thurs, 8:15. "Julien Duvivier: Poetic Craftsman of Cinema:" **The Whirlwind of Paris** (1927), Fri, 6:30; **Poil de Carotte** (1932), Fri, 8:50; **La vie miraculeuse de Thérèse Martin** (1929), Sun, 4. "Life's Work: The Cinema of Ermanno Olmi:" **Il posto** (1961), Sat, 6:30; **The Fiancés** (1963), Sat, 8:25; **Cammina Cammina** (1983), Sun, 6:30. "Alternative Visions:" **Exilée** (Cha, 1980), Tues, 7:30.

**PIEDMONT** 4186 Piedmont, Oakl; (510) 464-5980, www.landmarktheatres.com. \$5-8. "Cult Classics Attack 4:" **Donnie Darko** (Kelly, 2001), Fri-Sat, midnight.

**RED VIC** 1727 Haight, SF; (415) 668-3994. \$6-10. **Humpday** (Shelton, 2009), Wed-Thurs, 7:15, 9:20 (also Wed, 2). "The Found Footage Festival," Fri-Sat, 7:15, 9:15. **Burma VJ** (Østergaard, 2008), Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). **Back to the Future** (Zemeckis, 1985), Tues, 7, 9:30.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-11. "The Best of Columbia Noir:" **Murder By Contract** (Lerner, 1958), Wed, 6:20, 9:40, and **City of Fear** (Lerner, 1959), Wed, 8. **Always Been a Rambler** (Aginsky), and **Homemade American Music** (Aginsky), Wed-Thurs, 7. "Arse Elektronika 09," film festival with works on sex and technology, Thurs, 6. Admission for this program, \$12. **Food, Inc.** (Kenner, 2009) Thurs, 9. **We Live in Public** (Timoner, 2009), Oct 2-8, call for times.

**SAN FRANCISCO CINEMATHEQUE** This week: California College of the Arts, 1111 Eighth St, SF; www.sfcinema.org. \$10. "Shocked by Existence: Recent Video Works by Ken Jacobs," Tues, 7:30.

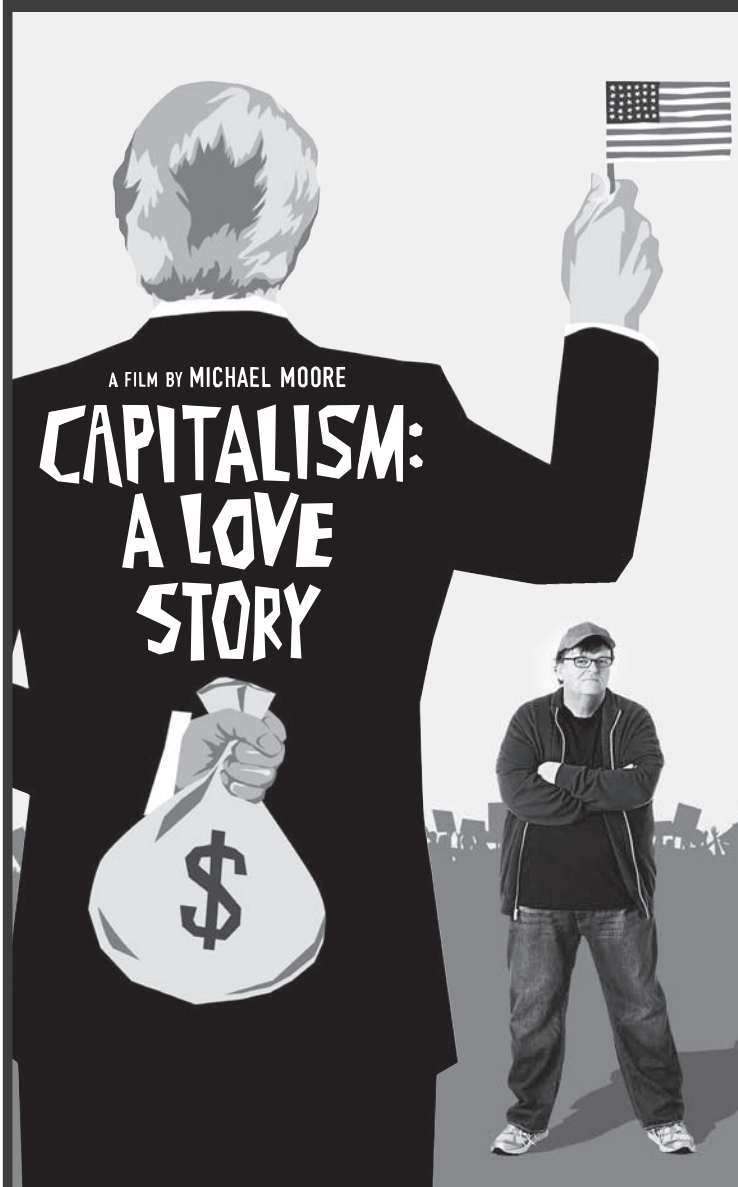
**SAN FRANCISCO PUBLIC LIBRARY** Koret Auditorium, 100 Larkin, SF; www.sfpl.org. Free. "One City, Five Films: Dead and Undead:" **Beetlejuice** (Burton, 1988), Thurs, noon. Large-screen video presentation.

**VICTORIA THEATRE** 2961 16th St, SF; www.victoria-theatre.org, http://timbrauch.blogspot.com. \$10. **Supercharged, the Life and Times of Tim Brauch**, Thurs, 8.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Dario Argento's Three Mothers Trilogy:" **Suspiria** (1977), Thurs, 7:30, 9:30; **Inferno** (1980), Sat, 7:30, 9:30; **The Mother of Tears** (2007), Sun, 2. "San Francisco Jewish Film Festival Presents:" **The Clown and the Fuhrer** (Cortes, 2007), Tues, 7:30. **SFBG**

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 JESSICA BRUNETTO EXECUTIVE PRODUCERS KATHLEEN GLYNN BOB WEINSTEIN HARVEY WEINSTEIN  
 PRODUCED BY ANNE MOORE WRITTEN AND DIRECTED BY MICHAEL MOORE  
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 Soundtrack on Relativity Music Group  
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**STARTS FRIDAY, OCTOBER 2**  
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**first run venues**

**Audrey Tautou stars as Coco Chanel in *Coco Before Chanel*, out Fri/2.** | PHOTO BY CHANTAL THOMINE-DESMAZURES

The following is contact information for Bay Area first-run theaters. Please go to [sfbg.com](http://sfbg.com) for a complete list of showtimes.

**Balboa** 38th Ave/Balboa. 221-8184, [www.balboamovies.com](http://www.balboamovies.com).

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893.

**Marina Theatre** 2149 Chestnut. [www.intsf.com/marina\\_theatre](http://www.intsf.com/marina_theatre)

**Metreon** Fourth St/Mission. 1-800-FANDANGO.

**Metro** Union/Webster. 931-1685.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Centre** Mission between Fourth and Fifth sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

**Vogue** Sacramento/Presidio. 221-8183.

**OAKLAND**

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Parkway** 1834 Park, Oakl. (510) 814-2400.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980.

**BERKELEY AREA**

**Albany** 1115 Solano, Albany. (510) 464-5980.

**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980.

**Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Oaks** 1875 Solano, Berk. (510) 526-1836.

**Orinda** 4 Orinda Theater Square, Orinda. (510) 254-9060.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

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## > announcements

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## > legal notices

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322377-00 The following person is doing business as **GREEN PUD-DING** 693 Perlata Ave., San Francisco, CA 94110. Angela S. Meusel, 693 Perlata Ave., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08-11-2009. Signed Angela S. Meusel. This statement was filed by Jeanette Yu on September 8, 2009. **#35256. September 23, 30, October 7 & 14, 2009.**

**ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT** CASE FILE #A-0310915-00. The following person is doing business as **Kamvar Harris Partners** 376 Hill Street, San Francisco, CA. 94114. Sepandar Kamvar, 376 Hill St., San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 4/15/2008. Signed Sepandar Kamvar. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on September 4, 2008. **September 30 & October 7, 14, 21, 2009. L#35257.**

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.** Date of Filing Application: September 9, 2009. To Whom It May Concern: The name of the applicant is **LUSH LOUNGE.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1221 Polk Street, San Francisco, CA 94109-5543. Type of License Applied for: 48- ON-SALE GENERAL PUBLIC PREMESIS. **Publication date: September 16, 23, 30 2009. L#35253.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322267-00 The following person is doing business as **UPPER CRUST DELI AND GRILL**, 5100 3rd Street, San Francisco, CA 94124. Yousef Gheith, 21 Westridge Avenue, Daly City, CA 94105. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/20/09. Signed Yousef Gheith. This statement was filed by Magdalena Zevallos on August 31, 2009. **#355003. September 16, 23, 30 and October 7, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322413-00 The following person is doing business as **KEY GROWTH REAL ESTATE**, 31 Theresa Street, San Francisco, CA 94112. Julie Ho Wong, 31 Theresa Street, San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09/09/09. Signed Julie Ho Wong. This statement was filed by Mariedyne L. Argentine on September 09, 2009. **#355002. September 16, 23, 30 and October 7, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322441-00 The following person is doing business as **THREE PEARS CATERING** 171 Duncan Street, San Francisco, CA 94110. Maya Stein, 171 Duncan Street, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/2006. Signed Maya Stein. This statement was filed by Jeanette Yu on September 10, 2009. **#35254. September 16, 23, 30, October 7, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322474-00 The following person is doing business as **TARGET MODE SOLUTIONS, CIVISMTP** 55 Crestline Drive, Apt. 1, San Francisco, CA. 94131. Leyla Alieva, 55 Crestline Drive, Apt. 1, San Francisco, CA. 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09-11-2009. Signed Leyla Alieva. This statement was filed by Jeanette Yu on September 11, 2009. **#35255. September 16, 23, 30 and October 7, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322654-00 The following person is doing business as **IRTA PROPERTIES**, 1000 Mariposa Street, San Francisco, CA 94107. James Reilly, 1172 Broadway, San Francisco, CA 94109. Michael Angotti, 22 Estates Drive, San Rafael, CA 94901. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 01/08/86. Signed James Reilly. This statement was filed by Mariedyne L. Argentine on September 22, 2009. **#355007. September 30 & October 7, 14, 21, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322500-00 The following person is doing business as **COSTELLOS FOREST TREE SERVICE, INC.** 3801 3RD St. #1097, San Francisco, CA 94124-1409. Urban Forest Tree Service, INC. 3801 3rd St. #1097, San Francisco, CA. 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 04-01-08. Signed Thomas Mullin. This statement was filed by Magdalena Zevallos on September 14, 2009. **#35254. September 16, 23, 30 and October 7, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322532-00 The following person is doing business as **Justice Loks** 2566 Hinkley St., Richmond, CA. 94804. Nina Young, 65 E. Cavour Street, Daly City, CA. 94014. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Nina Young. This statement was filed by Nory Hanson on September 16, 2008. **#35257. September 23, 30, October 7 & 14, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322625-00 The following person is doing business as **TUNE CHIROPRACTIC STUDIO**, 2165 Union Street, Suite 3, San Francisco, CA 94123. Ryan Gessay, 3059 Pine Street, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09/21/09. Signed Ryan Gessay. This statement was filed by Maribel Jaldon on September 21, 2009. **#355005. September 23, 30 and October 7, 14, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322730-00 The following person is doing business as **J. McLAUGHLIN PAINTING**, 1745 Clement Street, San Francisco, CA 94121. Jonathan McLaughlin, 1745 Clement Street, San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/04/08. Signed Jonathan McLaughlin. This statement was filed by Maribel Jaldon on September 24, 2009. **#355008. September 30 & October 7, 14, 21, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0322795-00 The following person is doing business as **SILVER STAR PRODUCE**, 1955 Jerrold Avenue, San Francisco, CA 94124. Benny J. Louie, 19 Lycett Court, Daly City, CA 94015. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09/28/09. Signed Benny J. Louie. This statement was filed by Magdalena Zevallos on September 28, 2009. **#355009. September 30 & October 7, 14, 21, 2009.**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC09-546262. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Pamela S Piccinini for change of name. TO ALL INTERESTED PERSONS: Petitioner **PAMELA S PICCININI** filed a petition with this court for a decree changing names as follows: Present Name: PAMELA S PICCININI. Proposed Name: **ISSABELLA INNOCENTI**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 19, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on September 9, 2009. Endorsed Filed, San Francisco County Superior Court of California on September 9, 2009 by Gordon Park-Li, Clerk. **Publication date(s): September 16, 23, 30 and October 7, 2009. L#355001.**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC09-546298. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Kathryn Danielle Nilson for change of name. TO ALL INTERESTED PERSONS: Petitioner **Kathryn Danielle Nilson** filed a petition with this court for a decree changing names as follows: Present Name: Kathryn Danielle Nilson. Proposed Name: **Stoop Nilsson**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 24, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on September 21, 2009. Endorsed Filed, San Francisco County Superior Court of California on September 21, 2009 by Gordon Park-Li, Clerk. **Publication date(s): September 30, October 7, 14, & 21, 2009. L#35257.**

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.** Date of Filing Application: September 16, 2009. To Whom It May Concern: The name of the applicant is: **QUEENS LOUISIANA POBOY CAF... LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3030 San Bruno Ave., San Francisco, CA 94134-2008. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. **Publication date: September 30, 2009. L#355006.**

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.** Date of Filing Application: September 14, 2009. To Whom It May Concern: The name of the applicant is: **NINKI CORPORATION.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 4348 California St., San Francisco, CA 94118-1316. Type of License Applied for: 47- ON-SALE GENERAL EATING PLACE. **Publication date: September 30, 2009. #35258**



**CONCESSION OPPORTUNITY AT SAN FRANCISCO INTERNATIONAL AIRPORT**

San Francisco International Airport has commenced the Request for Proposal (RFP) process for the Boarding Area "F" Pre-packaged Gourmet Foods and Gifts Kiosk Lease. The premises measures approximately 265 square feet in the Hub of Boarding Area "F" of Terminal 3 and is intended for the display and sale of retail merchandise and products related to a regionally-themed prepackaged gourmet food and gift concept

The RFP document, which includes instructions in submitting a proposal, is posted on-line at <http://www.flysfo.com/web/page/about/b2b/conces/>. To obtain a print copy of the RFP, please send your name and mailing address to [SFOConcessions@flysfo.com](mailto:SFOConcessions@flysfo.com) or fax your request to (650) 821-4519. For more information, please call Nanette Hendrickson, Principal Property Manager, Revenue Development and Management, at (650) 821-4500. **CNS#1695795**



**CONCESSION OPPORTUNITY AT SAN FRANCISCO INTERNATIONAL AIRPORT**

SAN FRANCISCO -- San Francisco International Airport has commenced the Request for Proposal (RFP) process for the Terminal 3 Accessories Kiosk Lease. The premises measure approximately 263 square feet of Terminal 3, Boarding Area F, across from Yankee Pier for the sale of retail merchandise and products related to (a) jewelry and accessories; (b) accessories and gifts; or (c) fashion apparel and accessories.

The RFP document, which includes instructions in submitting a proposal, is posted on-line at <http://www.flysfo.com/web/page/about/b2b/conces/>. To obtain a print copy of the RFP, please send your name and mailing address to [SFOConcessions@flysfo.com](mailto:SFOConcessions@flysfo.com) or fax your request to (650) 821-4519. For more information, please call John M. Reeb, Senior Principal Property Manager, Revenue Development and Management, at (650) 821-4500. **CNS#1695813**



**CONCESSION OPPORTUNITY AT SAN FRANCISCO INTERNATIONAL AIRPORT**

SAN FRANCISCO -- San Francisco International Airport has commenced the Request for Proposal (RFP) process for the Internet Kiosks Lease. The Lease allows for the operation of kiosk for passengers from which the passenger may use the internet. There are initially 50 locations identified throughout the San Francisco International Airport for these kiosks.

The RFP document, which includes instructions in submitting a proposal, is posted on-line at <http://www.flysfo.com/web/page/about/b2b/conces/>. To obtain a print copy of the RFP, please send your name and mailing address to [SFOConcessions@flysfo.com](mailto:SFOConcessions@flysfo.com) or fax your request to (650) 821-4519. For more information, please call Matthew J. McCormick, Principal Property Manager, Revenue Development and Management, at (650) 821-4500. **CNS#1695780**







# connections

## > women seeking men

### GET TO KNOW ME

Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. **📞297207**

### SEEKING SWM

Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. **📞298795**

### TAKE CONTROL

Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the stronger my desire to satisfy my man is! **📞300031**

### BUSY SANTA CRUZ GRAND-MOTHER

Attractive WiWF, long blonde hair, hazel-green eyes, 5'7". Lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. **📞965249**

### EDUCATED PROFESSIONAL

WF, 48, interested in meeting an educated PWM, 40-54, to share friendship and possibly more with. **📞301522**

### TAKE A TASTE

SBF, 160lbs, looking for hungry, mature, discreet man. You like to eat? Well, I want to be eaten. Try this hot, spicy brown sugar. **📞301677**

### ENERGETIC

Tall, attractive woman, just turned 65, looks ten years younger, East Coast origins, seeks mate, 50-70. I'm self-employed in the artistic field and love nature, music. Avid reader, devoted friend. Want to go for a walk? **📞302310**

### CALL ME!

SF, 235lbs, brown/blue,likes shopping, going out for lunch, amusement parks. Seeking similar male for possible relationship. **📞305897**

### NO GAMES

SBF, 39, HIV+, seeks single guy, late 30s, HIV+, who wants a real lady in his life. **📞308082**

### TAURUS SEEKS CANCER

SWF, 40, 115lbs, 5'3", blonde/blue, N/Drugs, N/D, into jazz, culture, animals, road trips. Seeking hilarious, obnoxious, loyal SM, 37-45, for LTR. **📞308836**

### STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. **📞809149**

### COLLEGE FEMALE...

22, seeking a man, 20-30 something, who is romantic and thoughtful, to get to know and possibly start a long-term relationship. **📞315227**

### DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **📞851838**

### HI!

SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, and spiritual values. Non-smokers, please. Thanks for calling and have a great day! **📞298476**

### DYNAMIC LADY

Female, 62, 5'5", blonde/blue, N/S, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigma of life. Seeking man for friendship, maybe more. **📞434857**

### HOW ABOUT DINNER?

Artistic, caring, classy, honest SF likes travel, shopping, the beach, reading, music and much more. Seeking SM, 40-60, for possible LTR. **📞322207**

### WARM, LOVING, ADVENTUROUS

Curious, loves people, in depth conversations, nature, travel. Integrity, open mindedness and laughter a must. No smoker, no drugs, non or moderate drinker. I am a Cougar Woman - Are you ready to have fun and love again? **📞322341**

### CASUAL DATING

Caring, friendly SF who enjoys dancing, travel, long drives exercise and more, would like to meet a gentleman, 40-49, for friendship and companionship. **📞322201**

### PERSONABLE AND HONEST

Caring, artistic, outgoing, classy woman, 50s, really enjoys museums, dining out, travel, music, reading, the beach and much more. Would like to meet a like-minded male, 40-59, who shares my interests. **📞297201**

### SEEKING LTR

Classy, intelligent, down-to-earth, honest, friendly SF, 50s, enjoys taking walks, watching tv, coffee shops, hiking, reading, travel, dining out and keeping fit. Want to meet an active, outgoing man, in his fifties, to share good conversation, quiet times and more. **📞297204**

### WELL-ROUNDED WOMAN

Down-to-earth, honest, attractive, caring SF, 40s, shy at first, homebody with good values, likes music, dancing, watching tv, walks, reading, hiking, going out occasionally and camping. Looking for an interesting man, 40-50, with similar traits, for LTR. **📞297206**

### WORTH THE CALL

Artistic, intelligent, feminine, interesting SF, 40s, enjoys music, the beach, dancing, tv, museums, travel and more. Looking for SM, 40-59, to share these interests with. **📞297209**

### SEXY BLONDE

Blue-eyed baby boomer, 5'2", 126lbs, suddenly back on the market after 13 years! I'm fun and funny with a smile on my face and a love for life! **📞299436**

### READY FOR LTR

Compassionate, hard-working, artistic, friendly, adorable single woman, 60s, wants to meet a male, 50-70, who enjoys long drives, night clubs, television, travel. **📞29943**

### GOOD VALUES

Captivating, friendly SF, 60s, likes museums, the beach, coffee shops. Looking for relationship with similar male, 60s. **📞299946**

### NURTURING WOMAN

Classy and compassionate SF, 40s, loves dining, dancing, travel, shopping, camping. Seeking similar man, 40s, to spend some time with and get to know. **📞301185**

### LET'S FALL IN LOVE

Compassionate, classy, optimistic, shy SF, 50s, loves dancing, dining, travel, taking walks, reading, exercise. Seeking SM, 50-70, for casual dating. **📞301188**

### I LOVE...

punk, indie, snowboarding, climbing, surfing. I am a Latina from Columbia, 33-year-old single mom. I am spiritual; into yoga, meditation, and practicing loving kindness. College graduate. **📞304945**

### ELEGANT AND CLASSY

Sophisticated, feminine lady, 33, looking for a true caucasian gentleman, 35-55, well-educated, professional, positive and stable, for long-term relationship. **📞306523**

### PRETTY AND FUNNY...

sweet as honey! Mid-40s single professional woman. Dark-hair, brown skin, 5' 7", attractive. Seeking 45-58 year old gentleman, financially secure. Work in East Bay, live in Modesto area. **📞307296**

### PASSIONATE LADY

Caring, honest, feminine SF, 50s, optimistic, bright, hardworking with good values, enjoys music, travel, dancing, shopping, museums, the beach, walks, reading, dining out and more. Would like to meet a male, 50-65, for LTR. **📞309243**

### ADORABLE SINGLE WOMAN

SF, 50s, friendly, nurturing, artistic, sophisticated, looking for SM, 50-59, for walks, reading, music, dancing, travel, dining, biking and more. **📞309244**

### I'M WORTH IT

Caring, outdoorsy SF, 50s, with good values, likes music, hiking, kayaking, travel, dining out and the beach. Would like to meet a like-minded man, 40-50, for LTR. **📞309246**

### GOOD VALUES

Personable, flexible, bright SF, 30s, loves dancing, dining, music, taking walks. ISO similar male, 30-49, for friendship and dating. **📞309250**

### LOVES THE OUTDOORS

Optimistic, honest woman, 40s, adorable and lady-like, enjoys music, running, dancing, travel, dining, working out. Looking for a similar male, 40-59, for LTR. **📞309253**

### COMPASSIONATE WOMAN

Goal-oriented, honest, feminine, motivated, optimistic, caring, outdoorsy SF, 50s, into music, exercise, walks, coffee shops, dining out, travel, dancing, biking, camping, the beach and much more. Seeking fun-loving man, 50-60, who is full of life and has similar interests. **📞309256**

### SEEKING LTR

Classy, personable lady, 40s, loves dancing, travel, beaches, taking walks, hiking. Seeking SM, 50s, for LTR. **📞309257**

### GOOD VALUES

Hard-working, classy, healthy, friendly, adaptable, ambitious, nurturing, sophisticated female, enjoys dining, running, shopping, dancing, travel, reading, hiking, kayaking. Seeking similar male, 50-69, for LTR. **📞310739**

### LET'S TALK!

Compassionate, clean-cut, hard-working male, with good values, likes surfing, camping, dancing, dining, biking, walking, exercise. Seeking similar male, 50s, for possible relationship. **📞310742**

### WAITING ARMS

Caring, educated, honest, optimistic, hard-working SF, 30s, enjoys travel, dining out, long drives, the beach, reading, walks, hiking, music and more. Would like to meet like-minded man, 30-40, for LTR. **📞313157**

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## > men seeking women

### SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. **📞230241**

### ARE YOU THE ONE?

SHM, 45, 5'6", 160lbs, enjoys going to baseball games, jogging, sports bars. Looking for SF, 30-46, for friendship possibly leading to more. **📞296399**

### INTERESTING AND OUTDOORSY

SM, 50s, friendly, good-looking, caring, hardworking, health-conscience, likes walks, music, reading, museums, ancient civilizations, hiking, camping, psychic phenomena, the beach, dancing, travel and much more. Looking for a witty, educated, open, attractive woman, 30-60, to spend time with, possibly leading to LTR. **📞309254**

### CALL ME NOW

Mature WM, 6', 175lbs, easygoing, educated, versatile, non-judgemental, in search of like-minded Italian lady for stress relief as you like it at my place. N/S, N/D. **📞309149**

### HELLO LADIES

Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. **📞775819**

### SHARE MY LIFE

BM, 58, 5'6", enjoys music, the beach, going for drives, being out and about. Seeking vivacious lady, 18-65. **📞310717**

### ISO VOLUPTUOUS WOMAN

SM, 27, from the East Bay, looking for a voluptuous woman, 25-50, to have some casual fun with and have a good time. I am attached so it must be discreet. **📞304953**

### WE MUST MEET ASAP

Blond-haired, blue-eyed carpenter, 6', would like to get together with a SW/HF, 19-39. Let's meet and talk, see what happens! **📞312090**

### SATISFACTION

Male looking for some women who want to be satisfied. Let's meet for dinner or a movie and see what happens next! **📞312742**

### IF YOU'RE INTERESTED...

In meeting an accountant type, don't waste your time. This is a fun-loving, audacious, devilish man for all seasons, 62, 6', 210lbs, graying brown hair, sexy brown eyes, New York accent, still attractive, seeks youthful, attractive, mature woman, 40-60, 5'-5'8", no kids at home, H/W proportionate, N/S, with no baggage. **📞313406**

### SHARE MY LIFE

Semi-retired SM, 57, likes swimming, basketball, tennis, reading poetry. Seeking SBF, 35-45, who is excited about life, shares my interests. **📞313935**

### KING SEEKS HIS QUEEN

SBM, 32, 5'11", 170lbs, very athletic, looking for SB/WF, independent, outgoing, adventurous, who need a real man in her life. Friendship possibly leading to more. **📞314940**

### FOREPLAY: THE SPICE OF LIFE

I'm looking for a lady, tall or short, slender or not, who enjoys foreplay. If you are that lady and you live in or near San Francisco, please leave your name and number. Then we can meet, enjoy and have fun. **📞315448**

## > men seeking men

### STRIP NAKED

Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. **📞753246**

### MARIN AREA

BiWM, in Marin, handyman and artist, 51, 5'6", 180lbs, good-looking, seeks buddy in Marin, let's talk! **📞264067**

### PLEASE ME

WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. **📞297636**

### SAFE PLAY

Married BiWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-55. **📞301773**

### BOY NEXT DOOR

Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits! **📞301779**

### VERY ATTRACTIVE WM...

45, looking to roleplay. Top or bottom. Love to play dress-up in lingerie. Want to join me? **📞302014**

### COME PLEASE ME

HM looking for two men to give me oral and maybe do more. If interested, give me a call. **📞305410**

### FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **📞753256**

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### SEEKING MISS RIGHT

SWM, 40, looking for SH/WM, 30-55, for friendship first, possibly more. Want to meet? Call me back! **📞308429**

### CURIOUS

SBM, 190lbs, bi-curious, N/S, likes swimming, reading, travel. Seeking well-endowed male, 19-78. Call me, help me explore my curiosity! **📞308557**

### CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **📞862331**

### FREE MESSAGE

Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. **📞860940**

### ORAL SUBMISSION

Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. **📞877130**

### STRAIGHT OR BI WANTED

Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. **📞897273**

### ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. **📞778621**

### NAKED FANTASIES?

Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. **📞891177**

### LEAN AND MASCULINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. **📞886605**

### LOOKING FOR LOVE

Seeking one man to love and care for completely and forever. Me: SBM, 50ish, affectionate, supportive, genuine, lots to offer. You: just be yourself, imperfect, mature older man, 70-90, with some humor, some laughter. Are you the one? **📞296673**

### NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. **📞863423**

### HORNY GUY HAS A NEED...

to suck a big one. I'll do it your way. Make me your slave. All calls answered. **📞753249**

## > women seeking women

### HONESTY A MUST

SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. **📞299977**

### CLASSY, ATTRACTIVE

GBF, 26, 5', 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar stud woman, classy, attractive, open-minded, educated. **📞300954**

### CITY GIRL...

wants to play! Lots of energy and born to satisfy! WF, 43, 5'9", seeks SWF, over 35. **📞307991**

### WELL-ROUNDED

BF likes movies, dancing, music, singing and more. Would like to meet a woman, 23-45, who enjoys the same things. **📞318193**

### LIKE WHAT YOU READ?

BF, 5'3", soft, butch, likes going out and having fun. Looking for a lady, 25-44, who is sweet and easygoing, for friendship first. **📞319101**

## > three's company

### BIM SEEKS COUPLE

I'll please you folks, but you don't have to please me! Interested in incorporating a BiM into your kinky times? Give me a call! **📞300456**

### INTERESTED?

Male, 40, 5'8", 175lbs, blond, surfer look, would like to meet a couple to spend a lot of time with, indoors and out. **📞303920**

### VERY OUTGOING

Energetic, outgoing SBF, 21, 5'7", in search of couples, 26-33, who enjoy bars, parties and more. **📞308525**

### LOAN ME YOUR WIFE

Handsome, discreet, easygoing, polite guy likes to party with couples. I'm 57, 6', 190lbs, well built, bi, also have good imagination. **📞248085**

### COUPLES...

this tall WM seeks you for oral pleasure. I would love to give oral pleasure to both of you. Be clean, discreet and playful. **📞312930**

## > tv/ts

### TRANSSEXUAL SLAVES

Male, 6'1", blond hair, nice body, wants to become a slave for a transsexual. Spank me and make me yours! **📞300076**

## > friends/activities

### SEEKING LADY FRIEND

Married male looking for lady friend for walks, meeting for coffee, and more. Friendship only. **📞300798**

## > kinksters

### SWINGERS

Attractive, curious WM, 5'10", cute butt, athletic build, seeks attractive bi couples and bi women for fun times. **📞296232**

### DOMINANT LEATHERMEN

Submissive WM, 62, into BD/SM lifestyle, seeks dominant leathermen. Retired professional gentleman, well-groomed, well-dressed, D/D-free. Discretion assured. **📞238797**

### ATHLETIC, INTELLIGENT

Attractive, versatile BiM, 50, seeks people, single or married, for fun and pleasure. Age, race, size irrelevant. **📞307984**

### SEEKING PROFESSIONAL LADY

...who would like to be spanked while wearing her business suit. If desired, contact this mature, artistic SWM. Your limits are respected. **📞310488**

**Make a personal connection today.**



## > sensual massage

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